

# THE ETUDE

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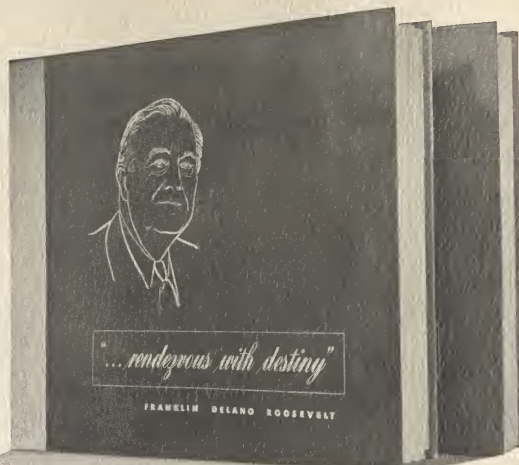


ROBIN HOOD DELL, PHILADELPHIA, PA.

In This Issue —

GREAT DAY AT POTSDAM — BY THE AMERICAN PIANIST, EUGENE LIST





ANNOUNCING

*"... rendezvous with destiny"*

## First of NBC DOCUMENTARY RECORDINGS

WITH THE RELEASE of its two-volume album, "... rendezvous with destiny," the National Broadcasting Company makes an impressive contribution to the story of our times. Based on the radio addresses of Franklin Delano Roosevelt, and designed expressly for educational use, this is the first of a series—NBC DOCUMENTARY RECORDINGS—designed to preserve the pattern of contemporary American life as heard through the medium of radio.

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AMERICA'S NO. 1 NETWORK

... the National Broadcasting Company

THE BOSTON UNIVERSITY College of Music held a three-day Music Festival April 30-May 3, in commemoration of the four hundredth anniversary of the death of Martin Luther. The festival featured the works of Johann Sebastian Bach, one of the highlights of the programs being the second complete memorized performance in America of his "Catechism for Organ," the Lutheran liturgy set to music, by Richard W. Ellsasser, the sensational nineteen-year-old concert organist. Mr. Ellsasser is the youngest person in history to have memorized the complete two-hundred and nineteen organ works of Bach.

CARNEGIE HALL, New York City, was the scene of something new in music programs when the seven-week series of Carnegie "Pops" concerts opened on May 4. With seventy members of the Philharmonic-Symphony Orchestra, conducted by various noted baton wielders, the program included some of the lighter classics not usually found on the regular symphony program. A Victor Herbert Festival on May 7 was conducted by Rosario Bourdon; and a "Viennese Night" on May 9 was directed by Josef Bonime. The series will run until the opening of the out-door summer concert season.



JAMES ALLEN DAHN

THE EIGHTH ANNUAL Festival was held by the Bach Festival Society of Philadelphia on May 24 and 25, in the Academy of Music. Conducted by James Allen Dahn, musical director and founder of the festivals, the program included on the first day a number of Bach's smaller works, and on the second day, the afternoon and evening sessions were devoted to the "Mass in B Minor." Soloists included Ruth Diehl, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell, bass-baritone; and Albert Bruslow, violinist.

HARRY T. BURLEIGH, noted eighty-year-old baritone soloist of St. George's Episcopal Church, New York City, sang Purcell's *The Palace* again this year, marking the fifty-second consecutive Palm Sunday he has sung this piece at St. George's services. Mr. Burleigh began his career at the church in 1894.

THE GOLDMAN BAND, conducted by Edwin Franko Goldman, will open its twenty-ninth season of the Daniel and Florence Guggenheim Memorial Concerts on the Mall in Central Park, New York City, on June 12. The concerts will continue through August 11.

THE AMERICAN OPERA COMPANY in Philadelphia is the name of a newly formed group in the Quaker City. Victor and non Hammond is the artistic and musical director; and Mme. Rose Landver is the stage director. The new company plans to feature opera in English, and according to present plans, Smetana's "The Bartered Bride," is scheduled for the opening production.

GIAC-CARLO MENOTTI's first full-length opera, "The Medium," which was commissioned by the Juilliard School of Music, received its world premiere on May 8, when it was presented at the Brander Matthews Theatre at Columbia University under the auspices of the university.



## The World of Music

HERE, THERE, AND EVERYWHERE  
IN THE MUSICAL WORLD

by Charles Haubel, Willem van de Wall, Quincy Porter, and Robert Scholz. The Etude extends greetings and all good wishes.

THE WALTER W. NAUMBURG Musical Foundation has announced the three young American artists winners in the twenty-second annual competition. They are: Anahid Ajemian, violinist; Jeanne Rosenblum, pianist; and Leonid Hambro, pianist. They will be presented in debut recitals next season.

THE METROPOLITAN OPERA GUILD has announced the results of the Opera Preference Ballet conducted through arrangement with the Metropolitan Opera Association to determine the operas to be broadcast during the season of 1946-47. The six operas selected by the radio audience are "Aida," "Carmen," "La Traviata," "Hansel and Gretel," "Boris Godunov," and "Der Rosenkavalier."

FOUR SUMMER CHOIR SCHOOLS will be held during June, July, and August in various parts of the country, under the Leadership Education program of the Presbyterian Church. John Milton Kelly, director of sacred music, The schools will be located at Warren H. Wilson Vocational Junior College, Swannanoa, North Carolina, June 3-14, Allison James School, Santa Fe, New Mexico, June 24-July 5; Hood College, Frederick, Maryland, July 1-12; and the College of Wooster, Wooster, Ohio, July 22-August 3.

EDWIN MACARTHUR has resumed his duties as musical director of the St. Louis Municipal Opera Company for this summer. Eleven productions are scheduled and will be performed during a period of eighty-eight consecutive nights.

SUMMER CONCERTS will soon be in full swing, with the several well-known open air music centers giving their evening programs. The Stadium Concerts by the New York Philharmonic-Symphony Orchestra will present the first concert on June 17, with Artur Rodzinski conducting and Arthur Rubininstein, pianist, the soloist. George Szell, Alexander Smallen, and Paul Lavalle are scheduled for future conducting appearances; and soloists announced include Erica Morini and Carroll Glinn, violinists; and Eugene List, pianist.

## The Choir Invisible

THE ETUDE learns with deep sorrow as we are going to press, of the death on April 29th of Walter S. Fischer, president of the music publishing firm of Carl Fischer Inc., founded by Mr. Fischer's father in New York City in 1872.



WALTER S. FISCHER

On the death of Carl Fischer in 1933 Mr. Walter Fischer became president of the firm which controls several important catalogs. Mr. Fischer's charming personality won him many friends in the world of business and in the music world. His fine character, clear-headedness, kindness and progressive ideas endeared him to all who knew him. Mr. Fischer was born in New York City April 1882. He was educated at the Horace Mann School. His favorite instrument was the cello. He was a Director of the American Society of Composers, Authors, and Publishers (ASCAP).

VINCENT YOUMANS, composer of many song hits, including *Great Day, I Want to Be Happy*, *Without a Song*, and *Through the Years*, died on April 5, in Denver, Colorado. He was forty-seven years old.

GRENA BENNETT, for forty years music critic of The New York Journal-American, died in New York City on April 4.

MOTHER GEORGIA STEVENS, founder and for a period of thirty years Director of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, died at the college on March 28. Mother Stevens was also the Principal of the Father Young Memorial High School.

HERBERT BRANDON, celebrated English poet, writer of many verses set to music by Charles Hueter, American composer, died recently in England.

JAMES S. STEVENS, nationally known choral leader, a founder of the Associated Cies Clubs of America, died at Hartford, Connecticut, on April 16.

WILLIAM F. PILCHER, SR., dean of American organ builders, for years head of Fryer Pilcher's Sons, Louisville, Kentucky, died in that city on March 14, at the age of eighty-seven.



ERICA MORINI



DRAMA MUSIC MUSIC

# MUSIC HISTORY at a glance

By M. Emmett Wilson, Ph.D.  
Professor of Music  
Ohio State University

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## music magazine

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# A Teaching Aid and a Reading Delight!

## STANDARD HISTORY OF MUSIC

Latest Revised and Enlarged Edition  
By JAMES FRANCIS COOKE

The author, who is esteemed here and abroad as an authority and a gifted writer on music subjects, has drawn on his rich reservoirs of experience gathered from study on research, travel, and personal acquaintance with world-famous music folk to make possible the interlocking, practical and useful arrangement of this book. In a style rivaling a graphic, well-illustrated text, this book successfully fulfills its mission to impart a useful knowledge of music history from the earliest known facts, instruments, and composers to the epoch-making living composers, and the present eminence of the art in education, in our social life, in the band and orchestra field, in opera and in radio and motion pictures. It is an ideal text book for class use because the logical and practical arrangement simplifies the work of the teacher and makes subject clear, interesting, and entertaining to class members. Each chapter is just long enough for a one lesson assignment and is followed by a set of test questions. Its historical charts, index, and colored Map of Europe are also great teaching aids. It includes over 200 illustrations and phonetically gives the pronunciation of hundreds of names of famous composers. Nearly 900 names and well over 100 subjects are indexed, making this a constantly valuable reference volume on important composers and vital music data.

Chapter Headings of a few of the many subjects covered in this volume

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What Early England Came to Music  
The Wonderful Bath Family and Some Musicians Who Lived at the Same Time  
How the Organ, the Violin, and the Piano Influenced the Art of Music  
Johann Sebastian Bach, the Greatest of the Polyphonic  
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# Does Music Develop Character?



THE ASSEMBLY ROOM AT THE PRESSER HOME  
Used for daily gatherings and occasional concerts and entertainments. The room is spacious and cheerful and looks out through large windows to the gardens of the home. This is a photograph of a Sunday afternoon group of residents.

HONESTY, integrity, morality, and character are not the monopoly of any race, nation, or creed. Nor are these traits essentially hereditary. Parents with unstable mental conditions and brain lesions can and do, under some conditions, transmit their afflictions to another generation. Character, however, is very largely a matter of the individual's adjustment to his fellow man and to the world in which he finds himself. A fine spiritual, domestic, religious, educational, and wholesome moral background during a child's early years is of course among the most precious of treasures. Yet one of the sweetest and richest characters we have ever known was a German servant girl whose father was a professional thief in Europe.

Among the greatest attributes of character is the development of a righteous conscience, and in this the religious background of the child is most important. Here the church, the synagogue, the temple can play a very vital part.

Pride in one's personal behavior, one's understanding, one's tolerance, one's life ideals has a deep bearing upon character. The ability to hold one's head aloft and to look clear-eyed, with sympathy and understanding, toward life's interminably complex problems, with justice, frankness, and honesty, but without bitterness or smallness, is an attribute which only character can evolve. The English essayist, Walter Savage Landor, wrote: "A man's vanity tells him what is honor; a man's conscience what is justice."

There is a spiritual essence in music which inspires its true followers to live exalted lives—lives shorn of all hypocrisy and cant. We often have sought some tangible proof to present to our readers, giving them more evidence that music does develop character. Through close association with a great musical, educational, and philanthropic foundation, as well as with three large music publishing companies, and through personal contact with musicians in many parts of the world, encountered in extensive lecture tours and professional travel, we have made numerous enviable musical friendships and have had ample opportunities to observe all types of music workers. This, combined with facilities for watching the reactions of employees in large numbers in vast non-musical activities here and abroad, has led to the following deductions and conclusions.

One thing that has impressed us more than any other has been

unless some disaster makes this impossible. Indeed, when some catastrophe comes to a musician and he finds himself "up against it" and unable to "make good," the condition may go on for years and the debt obligation may lapse legally. But does such a debt lapse with the musician? By no means. The instant that good fortune comes to him he cannot wait until he joyfully "cleans the slate." We have witnessed this innumerable times, but it never ceases to give us a thrill of pride in our fellow musicians. This very day we saw three instances of debts discharged which were respectively twenty-three, twenty-four, and twenty-five years old. There had been no solicitation. One was for an extremely small amount, but the musical debtor never had forgotten it.

Such instances sometimes come up in the routine of the average business man and prove a pleasant surprise, as well as a restoration of his confidence in the basic honesty of man, but insofar as we can learn, such cases are far more rare than are those of musical debtors. This leads us to the belief that there must be something in music which elevates the standards of ethics and personal character in a very notable manner. Of course musicians have known this in theory for years, but theories fade unless they can stand the test of facts.

Since its establishment in 1916 by the late Theodore Presser, The Presser Foundation has conducted, as one of the major branches of its work, a Department of Relief for Deserving Musicians. A large number of musicians here and abroad (including several eminent artists) have been assisted in desperate cases by this Department. The individual grants are not great, and have been designed to help in emergencies. Sometimes, however,







# The Dramatic Last Hours of Mozart

by Hallie C. Fleck

A LOUD KNOCK at the door of a small apartment in a shabby side-street of Vienna startled a little nervous man almost out of his senses. He was heavily in debt and constantly had visits from collectors. He braced himself against his fears and in a strong voice commanded, "herein" (come in). The man who entered was a mysterious stranger . . . not a familiar collector. The stranger handed the occupant of the room a peculiar packet, a sealed letter, with the command not to open it until he had been asked. Placing his hand upon his moist brow, the little man sank heavily into a chair, and began to peruse the lines of the peculiar note, without, in his bewilderment, understanding a single sentence. His mind was almost a blank. The little man was Wolfgang Amadeus Mozart, and the mysterious stranger had brought him a request for a composition, to be executed, without asking for whom, why or when. It contained a definite request, that the composition be a Requiem, the Mass of the Dead. He was also requested to state his price, and to keep it a secret transaction. The strange messenger would call later for his answer, and if accepted, would pay for it in advance.

To a person of Mozart's irregular mode of life, nothing was really surprising, yet this request puzzled him. The letter haunted him with the idea that he should have written something he had never thought about before—a Requiem. He had composed many Masses, as well as sacred songs and secular songs. He had also composed operas and concertos in vast numbers, but never did a Requiem occur to him. He tried to dismiss the request and the stranger from his mind, but he did not succeed.

Mozart had long despaired of monetary success. He had become famous but never received very much money. His failures began to undermine his health. He had composed the strange messenger, and promised to do his bidding. He asked fifty ducats for the finished work, a sum gladly paid by the messenger. A ducat, the equivalent of two dollars and twenty-five cents, brought his student for his finished work to one hundred and twelve dollars and fifty cents.

## An Impoverished Figure

Mozart, a startling international prodigy, might have been a child of fortune instead of the impoverished figure that he remained until his death. Born in lovely Salzburg, on January 27th, 1756, he was baptized the following day in the Cathedral; in Salzburg they said "the ceremony was very short, the name very long." The infant was burdened with the name of Johannes Chrysostomus Wolfgangus Theophilus Mozart. In his later life he preferred to be called Wolfgang, using the Amadeus, which he himself translated first in German from Theophilus as Gottlieb, and then again later while in Italy, to the more florid Amadeus, all meaning the same thing—Love of God. Thus his signature, Wolfgang Amadeus Mozart, a name beloved by men throughout the world. Somewhere we see references that Sigismund was added, but this is not authenticated.

The father of Wolfgang was Leopold Mozart, a violinist of note, born in Augsburg, Germany. He had traveled to Salzburg in quest of better conditions, and there he had become court composer and director of the orchestra of the archbishop in 1747. Mozart's mother, Anna Maria Pertl, was the daughter of an official at the court. Seven children were born, only two of whom survived: Wolfgang and his beloved sister, Nannerl. Mozart's parents were considered

handsome persons, and he, too, was a beautiful child. The combination of talent and personal appearance made of the boy an idol, and when at four years of age he assumed his first parents with his intense love of music, the father lost no time in exploiting his son who soon became the wonder boy of the time. The boy, an apt pupil of both violin and piano, aided by his father, a good teacher and press agent, played before royalty at six years of age; and from then on his travels are well-known. Maria Theresa of Austria, his mother, the mother of sixteen children, lavished much affection upon the lad who had played for her, and Marie Antoinette, later the ill-fated Queen of France, became his playmate.

The strenuous life imposed on the growing child, by his proud but unwise father, finally developed into a sort of slavery, and even as a young man already recognized in the musical world as composer as well as virtuoso, Mozart was constantly guarded and chaperoned by one of his parents. He began to resent it and, of course, that resulted in strained relations with his father, whom he loved dearly.

## The Urge to Compose

Soon Mozart began to feel the urge for composing, and according to his own statement, he was "tired of entertaining," when his brain was "flooded with music." Beauty and contentment were not his peculiar nature, which explains his extravagances for reality when he required a meal. Mozart soon realized the coldness of the world once he refused to entertain and do its bidding. Jealousy and intrigue stood in his way, and with the death of his mother, and the

displeasure of his father, he had only his beloved sister, an artist of quality, in whom to confide his troubles. Mozart married a cousin of Karl Maria von Weber. This marriage angered the elder Mozart and caused a rift between father and son that lasted to the end. Happy in his home with a wife who had little care or sense of responsibility, the Mozarts had many children who died in infancy, but through all this sadness, the serene nature of Mozart was not outwardly disturbed, yet it kept him in constant debt. Two sons, neither of whom became famous, survived him when he died at the age of thirty-six.

It was while his wife was away on one of her many recreation trips that the strange messenger appeared with his request for the Requiem. He had been composing cheap music for a pittance, as he needed money when his better work found no ready markets. His opera "The Marriage of Figaro," the work he loved best of all his creations, received no great acclaim, and "Don Giovanni" and "The Magic Flute" were at times successful and at times ignored. Sometimes there were episodes of real acclaim; for instance, in Prague when at the performance of "Don Giovanni." Mozart's presence stirred the house to a riotous reception of the composer who was carried to the stage, and who burst into tears as he stood serenely accepting the beloved Bohemians' ovation. The Ballroom scene of "Don Giovanni," incidentally, is considered the greatest single picture of any opera written. This caused the tremendous breach that made Mozart weep in public, ashamed. Thus reminded of earlier plaudits, he forgot his drab existence and lived only for the hour. His familiar red coat, with the shining gold buttons, for which he had paid out some borrowed ducats, was soaked in the tears which caused the great man to exclaim: "My Prague people understand me!"

The Bohemian capital was ever Mozart's most hospitable workshop. Italy loved him, but only retarded his success there. (Continued on Page 354)



DR. MIKLOS ROZSA

THE INTRODUCTION of sound to motion pictures created new possibilities of musical expression for the creative artist, and an array of jobs for the averagely talented educated musician. The music in motion pictures became an important feature and an integral part of the industry. Its importance now is equal to the other component elements of this new art, as are the story, scenario, direction, acting, art direction, and photography.

The evolution of the music in motion pictures in the last seventeen years has been enormous. The requirements for original music have grown steadily, and the most important member of the music department has become the composer. The composer of the twentieth century finds new artistic problems and new possibilities of artistic expression, which from a purely social point of view play an important, and not to be underestimated, part in his life. For they offer new economic advantages, defying the old tradition that a composer of serious or even progressive music cannot make a decent living by his art. This is one of the reasons why nearly all foremost contemporary composers do, or sooner or later will, contribute music to motion pictures.

Let us now see what are the jobs for which musicians are needed in the film industry, and in what way basic university training can prepare young men for these jobs.

## The Need for Quick Thinking

First of all, the creative artist—the composer. Film composers often like to surround themselves with a mysterious fog and talk about their God-given abilities for writing music in motion pictures as an extremely special gift—a feeling for this kind of music which is not given to every composer of average talent. This is naturally nonsense and nothing but an expression of a strong inferiority complex! Every composer who knows the technical requirements of his art, and who has a dramatic vein, is able to adapt himself to writing dramatic music for motion pictures. Therefore, the kind of composer, who a century ago would have composed operas, dramatic theater music or program symphonies, is the one who can turn—in our century—to the cinema. Naturally there are numerous new technicalities which he has to learn, and from the artistic point of view, the most important fact is to condense his musical writing to a given and unchangeable time. But even this, which may be the most difficult task for a young composer, who is accustomed to formulating his musical thoughts according to the rules of musical form and logical development of his themes, can be learned with practice, in a short time by a talented man. He must possess, however, a gift for fast musical invention and ability for quick action. At the present time motion pictures have to be completed in such a short while that this kind of talent is absolutely essential. He has to be an absolute master of his art; therefore, his college or conservatory training must be the same as every composer has to undergo.

I don't have to point out that just as composing cannot be taught to people without a special gift for it, so film composing cannot be taught to those who do not have talent for this type of creative work. My advice to young composers would be first to attain mastery in style, form, and technique of musical composition, before thinking of composing for motion pictures.

The composing of dramatic music for films is entirely detached from the form and style of music as we know it as the mastery of musical form is one of the most important factors in the study of composition, I would advise that exercises in motion picture music should be included only in the study of composition for fully matured students. Just as composition exercises in the dramatic arts and scenes for an opera or oratorio are parts of the last year in the study of composition, so exercises in dramatic film music should only follow these. There should be a work shop where dramatic film scenes would be available for the student for which he could try to compose music; and a teacher who is either a composer for film himself, or a man who has been closely associated with music in films, should point out to the student the shortcomings in his dramatic endeavors.

## The Part of the Orchestrator

The competition between composers is so great today that it is hardly to be expected that even a young man of ability, having just finished a course in film music, would find a job right away as a composer in motion picture studios. His study, therefore, should be only optional, and the young composer should try to make a name for himself through his compositions before hoping to enter a studio. But he will find his own way to the familiarity with the technical requirements of the studios an enormous help. No head of a music department will be able to turn him down with the usual excuse that he has had no real experience in film work.

# University Training for Motion Picture Musicians

by Miklos Rozsa

Professor of Film Music for  
The University of Southern California

Miklos Rozsa was born in Budapest in 1907. He entered the University of Leipzig (musicology) in 1925 and the Conservatory (composition) in 1926. Before final examination, he noted publishing house of Breitkopf & Hartel signed a long-term contract with him, publishing his first works (mostly chamber music and orchestral). His first international success, "Theme, Variations and Finale," was performed by nearly all the leading orchestras of the world. It had its American premiere in 1937 by the Chicago Symphony Orchestra.

In 1938 he was awarded Hungary's highest musical honor, the Franz List Prize for composition. In 1939 his "Capriccio, Pastorale e Danza" was an outstanding success of the International Music Festival in Baden Baden. Later, his work was performed in America by Grunewald, Coppi, Lasker and Stokowski. Dr. Rozsa's published works in America are: Sonata for Two Violins; Two Songs; Concerto for String Orchestra; two madrigals for female voices; and "Koleda" (piano pieces). He conducted the premiere of Concerto for Strings with the Los Angeles Philharmonic in 1944 and appeared with the same orchestra in the Hollywood Bowl several times.

Dr. Rozsa's first engagement for pictures was in 1936, for Alexander Korda's "Knight Without Armor." In 1940 he came with Korda to America as his musical director. He has composed music for the following pictures in Hollywood: "The Thief of Bagdad," "That Hamilton Woman," "Lydia," "Sandow," "The Jungle Book," "Jockey," "Five Graves to Go," "Sahara," "So Proudly We Hail," "The Man in Half-Moon Street," "The Hour Before the Dawn," "Women of the Town," "Double Indemnity," "A Song to Remember," "Dark Waters," "Blood on the Sun," "The Last Weekend," "Lady on a Train," and "Spellbound," the last named winning the Academy Award for 1945 for the best musical score of a dramatic or comedy picture.

In 1943 the National Association for American Composers and Conductors awarded him a citation of merit for outstanding services to American music. In 1945 he was appointed by the University of Southern California as professor of film music for the University.

—Euros's Note.

The next important musician in the studios is the orchestrator. This is an entirely new occupational possibility for a skilled musician. Before the highly industrialized methods of the cinematographic arts came into being, composers had enough time to orchestrate their own works. At present, however, when a film score has to be completed in a few short weeks, this is physically impossible. The potential film orchestrator who has no talent for composition must master the art of orchestrating as thoroughly as a modern university curriculum demands. Again he must have not only great skill in orchestrating, but also, much practice in it, as the time element in this work is vital. Therefore, the potential film orchestrator should take a regular course in orchestrating and after having mastered that, he should join the film workshop where he can be familiarized, by experienced teachers, with the microphone technique and other specific requirements of film orchestration.

## The Conductor's Job

The conductor in motion picture studios must have the education and abilities that we expect from every conductor entrusted with a conductorial job. Inasmuch as time in motion picture studios is valuable and expensive, he must be experienced in his work. This experience could be greatly enhanced in the workshop, if the university orchestra could be placed at his disposal. Then he could try conducting music written by himself or other students to given scenes. He could learn how to conduct with a stopwatch to a given time, and how to synchronize music exactly with dramatic action.

Musicians without abilities for composition, conducting or orchestrating can find other jobs in the studios. An important position, which should be filled only by musically educated people, is the assistant to the conductor, who helps in the technical preparation of a film ready for scoring. (Continued on Page 360)



THE LAST HOURS OF MOZART  
This illustration is interesting because it is a painting by the very musical German artist, H. Kaulbach (1844-1909).

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## Music and Culture



Jenny Lind as Marie in Donizetti's "The Daughter of the Regiment."



Jenny Lind's arrival in New York, September 1, 1850

"*TOUT passe—L'art robuste seul s'éternité*," wrote Theophile Gautier, translated by Austin Dobson: "All passes, Art alone enduring stays to us."

Of which truth one is vividly reminded while listening to "The Barber of Seville." Rosina's 1816 farce; as sung this season by the Metropolitan Opera's little coloratura, Biddi Sayko, as *Rosina* . . . and great team of Italian buff, Baccolini and Pinza.

Way back a full century ago, the "Swedish Nightingale," Mademoiselle Jenny Lind was captivating opera goers in Europe with Rosina's florid cadenzas in *Una voce poco fa*; which she sang also in America in 1850-1852.

Her very first number, on her memorable first Castle Garden program, September 11, 1850, was *Costa Dura* from Bellini's "Norma," a Metropolitan favorite today. That same evening her Italian singing-partner also extolled the delights of being *Figaro*, the Barber, in *Largo al Factotum*.

Fully one hundred years before Lily Pons electrified New York with *Maria's* trills and tremolos in Donizetti's "The Daughter of the Regiment," Mile. Lind overcame

found the same role to be her favorite. She thrilled her listeners also with arias from Donizetti's "Elisir de Love" and Bellini's "La Sonnambula." She left the opera stage for good when only twenty-nine, but continued to sing the arias in her American concerts.

P. T. Barnum bought Jenny Lind to New York under contract, didn't unseat and songs unheard of, a showman's gamble that enriched them both. Before she would sail he had to post a guarantee fund of \$197,500 . . . his entire fortune plus borrowings . . . with her London bankers.

The ninety-five Barnum-managed concerts, however, weighted his cash boxes with \$712,161.34, of which her share was \$176,675.09, according to his memoirs. One can see their smiles as he rubbed his ample hands over the gains.

These facts, and many more, are revealed in ninety-five-year-old program booklets, and other items, in a remarkable collection of Lindiana, now on display in its new home, the stately building of the New York Historical Society, facing Central Park.

#### An Unknown Personality in America

The collector, Leonida Westervelt, a Long Islander of rare tastes and ample means, became inoculated with the incurable "Collector's-Itch" virus, as a drama student of Professor Brander Matthews, in Columbia University. His Jenny Lind enthusiasm fever still rages through his veins, after forty years of searches made both here and in other lands.

His efforts won him the 1943 Jenny Lind Medal of Sweden's Royal Academy of Music. Of his quests in many cities, he tells delightful tales.

"Good music," he declares, "was almost unknown in our crude, young republic in the fifties. New York featured only laundry reviews and minstrel shows. Adeline Patti was but a child of seven, in 1850 . . . the same age also as Christine Nilsson, another Swedish singer, chosen prima donna to sing *Marguerite* in 'Faust,' on

Jenny Lind was married Feb. 5, 1852, to Otto Goldschmidt in Boston. The officiating pastor was the Rev. Jonathan Mayhew Wainwright. This daguerrotype shows the bride couple at the wedding.

opening night of the new Metropolitan Opera house in 1883. So neither of them were Jenny Lind's rivals. "Although Jenny Lind had captivated European cities, with the self-name arias that delight our own opera fans today, her name was practically unknown in America. Barnum tells of someone asking him: 'Who is she, some dancer?' Famous overalls were her rippling *cadenzas*, her trill or 'shake,' her marvelous *pianissimo* . . . plus, a 'something' that reached over the footlights to dive deep into her listeners' hearts, and win them.

"Said Barnum: 'I relied not only on her reputation as a great musical artist, but also on her character for extraordinary benevolence. I felt sure that multitudes would attend her concerts for this feeling alone.'"

#### Partners in Research

Mr. Westervelt determined to re-create her magnetic personality, and perpetuate her fame, by assembling everything possible in fact relating to her career. "Although her glorious voice was still revered in 1887, before phonograph-recording days, I soon felt we had become friends.

"So Jenny and I searched out odd nooks and corners in every place where she had lived or studied, sung or visited, or at long last died. In dusty curio shops and dusty archives we unearthed autographed letters and documents, clippings and reviews, magazine stories, broadsides and program booklets, portraits and porcelain figurines, tokens and medals.

"We picked up many a choice 'collector's item' here and there. Here is a library of four hundred volumes, some of them inscribed . . . like her own Bible . . . for she was deeply religious, with an impeccable personal character. Scandal and gossip by-passed her completely.

"As my collection's fame spread, gifts came in to enrich it. Her daughter, Mrs. Raymond Maude gave me Jenny's wedding gift: locket, containing daguerrotypes of her favorite Americans, Washington and Daniel Webster. Here's a letter of praise from Mr. Webster: "She gave me also her mother's gold-and-ivory seal, engraved with initials and a lyre; and a practice sheet of music, in her own hand, with pencil notes by her accompanist-husband, Otto Goldschmidt. Here is a quaint daguerrotype of them both in Boston, just before the wedding."

This is but one of some two hundred and fifty portraits displayed, in every style and medium of the Victorian era . . . engravings, colored lithographs, illuminated music sheets, posters, oils, and water colors, dainty miniatures.

Many depict her in her operatic costumes. Some show her as a blonde, others with jet-black hair. Many idealize her plain, homely features.

A handsome marble bust and pedestal, signed by the

# The Amazing American Tour of Jenny Lind

by Charles F. Collisson

In October 1945 The New York Historical Society gave an exhibition of pictures relating to Jenny Lind's tour in America. These pictures were assembled by Leonida Westervelt. The Enns is indebted to the society for permission to republish them.

—Enns's Note.

British sculptor Dunham, one of the showman's most cherished ornaments in his Bridgeport home, were gifts of Barnum's great granddaughter, Mrs. Alvin C. Bruel. She gave also the two original Lind-Barnum concert contracts, one signed by his agent abroad, the latter one by both principals in New York City.

A Jenny Lind letter requests Mr. Barnum to reduce the price of tickets so that the poor could hear her sing . . . his reply acquiesces. Another manuscript is of Bayard Taylor's song *Greeting to America*, for which Barnum offered a two hundred dollar prize, to be sung at the first concert.

A handsome book is a Hamburg song collection of 1784, inscribed "Felix Mendelssohn-Bartholdy," who composed music for her. There's a fan she gave the violinist, Ole Bull, who played at one concert.

A choice note was a pair of rare candle extinguishers of porcelain made in the British Royal Worcester factory. One named "Diffidence" represents her form, with a nightingale's head, a shy, little bird . . . the other shows her singing from full heart and throat, as "Confidence." One was picked up in a Long Island shop, the latter in Caledonia Market, London, years later, for a mere song.

Two figurines are shown, one of Mendelssohn, another of Jenny, with numerous others of her in costumes of the operas, in which she sang.

"My Kaleidoscope turned," recalls the collector, "and in New Orleans I found a fine Haviland china bust, a gold handkerchief—her were at a masked ball, a program of the sixty-sixth concert. Havana yielded the rare program of the concert there. In her native Stockholm, valuable prints and autograph letters, were found and acquired.

"In her honeymoon city, Northampton, was found a well preserved copy of a Metropolitan Song Book of Jenny Lind arias . . . also a quaint, brass, valance-ornament, with cups crowning the bride. Observe this doll she dressed for a friend's child, with pieces from her own costumes.

#### The "Jenny Lind Craze"

"This handsome lithographed portrait, surrounded by panels showing her numerous benefactions, was issued by John Genin, the hatter, a neighbor of Barnum's American Museum on Broadway. At the auction sale of first tickets in Castle Garden, he bid two hundred and twenty-five dollars and said he would have bid up to one thousand dollars. In other cities as high as six hundred and fifty dollars was bid, by ardent admirers.

Genin profited hugely from the advertising. A large part of the collection consists of a myriad of merchandise items exploited by their makers, with Jenny Lind's name and portrait. Of the "Jenny Lind craze" the like of which America has never known, even in the later Gibson-Girl, Lindbergh, and Sinatra eras, Barnum's Memoirs say:

"We had Jenny Lind gloves, bonnets, riding hats, shawls, mantillas, robes, sofas, chairs, pianos, and beds.

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Everything was Jenny Lind." Yet the collection shows his list to be far from complete. Manufacturers and retailers both vied with each other to exploit her popularity.

"A clipper ship was launched and christened the 'Nightingale,' with her form as figure-head, as shown in a colored lithograph, with one of the 'Atlantic,' which brought her over. On display are men's fancy vest buttons of her likeness, cast-iron flat-iron stands, clay pipes, snuff boxes, cups and saucers, and tumblers, a bowl and pitcher, even a small stove, and half a dozen whiskey bottles and flasks, all adorned with her portraits."

"Yet many items are charming works of fine art such as decorated fans, perfume bottles, desk ornaments of bronze, mirror frames, ladies' dressing cases, ivory carvings, bronze and gilt grandioles and candelabra, choice porcelain, mirror frames, wall papers, beautiful vases, and fine glassware.

St. Louis had a trotting race, with horses named for her and Barnum, Belletti, the baritone and Benedict, the conductor. Benedict won and Barnum chuckled to Jenny, "Looks like we're (Continued on Page 355)



Ossian E. Dodge, P. T. Barnum, and Jenny Lind. Dodge was a Boston singer. Not to be outdone by Genin, the New York hatter, who paid \$225 for the first seat sold in New York for a Jenny Lind concert, Dodge raised the "ante" by paying \$525 for the first seat sold in Boston, thus insuring the culture of Beacon Street against Fifth Avenue.

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This curious tribute is a picture of Jenny Lind surrounded by an arabesque revealing the amounts of the diva's charitable benefactions. It was put out as an advertisement by the New York hatter who bought the first ticket for her debut, for \$225.



China figurines showing Jenny Lind and her husband.



The Jenny Lind craze is shown by the iron hand coal potter stove manufactured in Philadelphia. Her name and portrait are cast in the metal.





International News Photo

## NEW YORK'S FAMOUS MUSICAL EX-MAYOR

Fiorenzo Li La Guardia gave up his work as Mayor of New York to take a position as a radio commentator at \$100,000 a year. Before leaving City Hall, this musician turned son of a businessman took delight in presenting musical instruments to twenty-nine children who won musical scholarships for their musical aptitude in city schools. "Hiszone" is a firm believer in the value of music in making better boys and girls.

## Radio in the School and Home

by Alfred Lindsay Morgan

EDUCATORS have prepared various booklets on the use of radio in grammar and high schools, but similar material on the use of radio at home has not been given the same serious attention. By and large, radio at home is fundamentally employed for entertainment; young listeners are addicted to story programs, mostly of the serial type that carry on day by day the adventures of certain characters which they have grown to admire. This sort of thing can be overdone, but a certain amount of such listening has its place in the life of all youngsters. There are people who contend that more often than not melodramatic carrying-on of certain radio characters are not good for youngsters. The late Irvin Cobb once pointed out that those of us who did not have recourse to radio in our youth indulged in reading of a similar character: the "dime novels," as they were called, were frankly melodramatic, highly adventurous, and filled with incongruous episodes which, in their day, thrilled the young as well as some of the old. Cobb contended that the pitting of the forces of evil against the forces of good in such literature was far less harmful for children than some would have us believe; the hero, representing the forces of good, he said, inevitably won out in the end, and it was this psychology of thought that prevailed with most youngsters.

Children with a love of music will turn to the radio, as well as to records if they are on hand, for a type of pleasure which as a rule they do not know how to develop. It is our belief that an interested parent can help a child help himself with some thoughtful use of radio. The child should be given assistance in sorting out the wheat from the chaff, to develop a good schedule of daily listening which includes the cultural, practical and entertaining programs which are offered

by networks and local stations to all listeners, irrespective of age. It is important, in our estimation, that the parent use discretion in regard to programs that are strictly entertaining to a young person. To deprive him of his favorite soap-operas and serials with an idea that making him listen to selected programs which a parent believes worth while, might create a prejudice that would be hard to surmount. But to suggest supplementary listening is another thing. If the parent thinks that certain daily or weekly programs dealing with good music or other cultural mediums would be of interest to a child, a suggestion that the child listen to these should be advanced. The parent should not be adamant but instead cooperative; persuasion is better than demand. It would be well to discuss such programs with the child and get his or her viewpoints on them. Make listening an adventure to the youngster and share in the proceedings by talking over the program and what it has to offer, thus keeping it alive in the youthful listener's mind.

Undenially, many parents who listen to certain worth while musical programs daily have been able to get their children, also interested in these broadcasts. It would be interesting to know how different parents have accomplished this and how music appreciation in their young ones was subsequently developed. Naturally, not all children have the same leaning toward music, but where there is a definite interest parents

## RADIO

"FORWARD MARCH WITH MUSIC"

can promote it as they themselves do these programs a definite issue for conversation. It is always a good idea to get youngsters to give opinions rather than have the parents advance theirs. Some children are reluctant to give an opinion; they look to a parent to guide them and accept or reject the things said. But the parents accept or reject. But music appreciation is not developed satisfactorily in this manner. Parents can have become surfeited with some music of true worth, music that has a type of message or emotional stimulus that they no longer feel the need of. It may be a poor parallelism but it nonetheless serves a purpose to cite the fact that the diet of the young is not made up of the same substantial and the often delectable but highly seasoned dishes which the parent enjoys. Similarly, the absorption of music of the child and the parent may radically differ. Children can eat and digest a lot of sweets that a grownup cannot do. Children also like a lot of music which the experienced music lover no longer enjoys. There are certain superficially popular characteristics in music that appeal enormously to the young. The child is going to be cognizant of sentiment, color, harmonic beauty and melodic tenderness before he is cognizant of technique. Children with a natural aptitude for rhythm turn to a lot of popular music these days much to the disgust of their elders who do not share their admiration for this kind of music. But there is a healthy element in rhythmic stimulation that deserves some thought. This same element can be found in good music, or shall we say classical music, and it is here that the parent can help the child. Find something a little better along the same lines of the child's seemingly preferred listening. Plan a sort of radio "treasure hunt" and offer a small reward for discovering a program worth listening to each day or week.

There are, of course, adaptable aspects to the use of radio in promoting music appreciation for the child as well as grownups in the home. The schools throughout the land are using radio as a means of promoting music appreciation, and one of the several ways of the use of radio is supplementary or assigned listening in the home. No resourceful teacher will want to call the attention of his or her students to the large selection of fine musical programs. Radio's appeal is both fascinating and alluring and the child should be made to think of it in this manner. Parents will do well to play this up so that the child does not take the viewpoint that supplementary listening is simply more "home work."

Now that the summer is coming on and some of the great programs alluring to child as well as adult in the presentation of widely admired celebrities are no longer with us, there is definite need for finding new interests. There will be plenty of programs of good music to be heard and a lot of fine artists will be contributing to its performance. The two great orchestral broadcasts, the NBC Symphony Orchestra and the Philharmonic-Symphony Orchestra of New York, will still be on the air. They may be on a summer schedule but they will still play good music. The opera broadcasts from the Metropolitan may be gone, but there are other programs to take their place. Such a program is the new Let's Go to the Opera, heard over Mutual network—Sundays from 7 to 9:30 P.M. EST. This new series presents popular arias from the world's best-loved operas, sung in English. It might be a good source for children to get opera-minded, and the fact that it employs the English language removes the feeling of artificiality between the listener and the music. These new programs are featuring stars of the Metropolitan Opera as well as other distinguished vocalists. The orchestra behind the singers is handled by Thomas Scherman, the young American conductor, who returns to his musical career on this program after nearly five years in the Army.

There are lots of other programs of equal and greater worth. It is our contention that music appreciation is being developed by use of radio throughout the land by local stations that have 15-minute to an hour broadcasts of classical music from recordings or special transcriptions. Few of these programs get sufficient publicity. In many cases local radio stations publish a monthly program sheet showing what musical works will be played during the different scheduled broadcasts. Parents may get these programs, and some children may look them over to mark the ones they want to hear. We think all homes (Continued on Page 340)

## ARMY BANDS

"A HISTORY OF MILITARY MUSIC IN AMERICA." By William Carter White, Pages, 272. Price, \$3.00. Publishers, The Exposition Press.

America has always been "band-minded" and at this moment it probably possesses far more fine bands than any other country. We refer to the concert bands to be found in American colleges and universities, which often attain a virtuosity which, to the bands of other days, could hardly have been conceivable.

Records of bands in America go back as far as 1767, but there probably were bands even before that date in our country. There still exist records of the fife and drum corps of the American Revolution.

In 1792, in the "Laws for the Regulation and Government of the Militia of the Commonwealth of Massachusetts," the following passage appears:

"Passed by Act of Congress, May 8, 1792, and amended by Act of March 2, 1803, Section XIV. Be it further enacted that each brigadier general or commanding officer of brigade be authorized, by voluntary enlistment, to raise and organize a band of music in each brigade and when so raised to issue warrants to them accordingly."

Since that time hundreds of military bands, good, bad, and indifferent, have been organized in America. Some are very old. The Allentown Band, Allentown, Pennsylvania, said to be the oldest, was founded in 1825 and was known as the Allentown Military Music Band. It is still in flourishing condition.

William Carter White, the author of this interesting book, is a band leader in the U. S. Army. He was formerly Director of Music of the U. S. Army Music School, Washington, D. C.

## THE SOLEMNES METHOD

"TEXT BOOK OF GREGORIAN CHANT." By Dom Gregory Sulist, O.S.B. Pages, 221. Price, \$2.00. Publisher, McLaughlin & Reilly Co.

The Congregation of France, or the Benedictines of Solesmes, as it came to be called in England, was so named because the seat of the Congregation was at Solesmes, a village near Le Mans. It was founded by Dom Prosper of Gueranger. The Congregation became famous because of their labors to study and the performance of the plainsong. The Monks were expelled from Solesmes in 1901, for political reasons, and moved to the Isle of Wight. They reestablished themselves in Solesmes in 1926.

One of the leading authorities upon the Gregorian Chant is Dom Gregory Sulist of the great Dominican Monastery at Montserrat, where your reviewer visited him some years ago. Dom Sulist is a musical savant of rich scholarship. He is a genial and devout personage who is thoroughly in touch with the modern progress of civilization, although he resides in a remote historical structure suggesting the Middle Ages. His "Text Book of Gregorian Chant," which is translated from the Sixth French Edition, is one of the established authoritative texts upon plainsong.

## PRODUCING MUSIC

"LIVING WITH MUSIC." By David Barnett. Pages, 62. Price, \$1.50. Publisher, George W. Stewart, Inc.

A thoughtful collection of ideas by an experienced teacher, composer, and pianist, designed to convince the reader that everyone has a native ability to express himself in music if he learns how to go about it in the right way. The author has been the pupil of many distinguished teachers here and abroad and has taught at Wellesley College and at the Thomas School.

## MUSIC PHILOSOPHER EXTRAORDINARY

"SONG AND LIFE." By William L. Tomlins. Pages, 105. Price, \$1.25. Publisher, C. C. Birchard & Co.

One of the last accomplishments of a great publisher, the late C. C. Birchard of Boston, is a precious little book by William L. Tomlins, Mr. Tomlins, born in London in 1844, came to America when he was twenty-six, as an organist. An injury to his hand forced him to turn to conducting. From that time until his death at Delaford, Connecticut, in 1934, he devoted his life to demonstrating the vitalizing force of music. He regarded music and the study of singing as

## The Etude Music Lover's Bookshelf



by B. Meredith Cadman

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

a means to a new and higher life. He believed firmly that temperament and character could be developed through music and demonstrated it in his own life.

Your reviewer knew him in his last days, when he was beset by annoyances which many would have thought unbearable. He met them like a man, bravely, smilingly, and triumphantly.

In his work in Milwaukee, Chicago, and other centers in training great choruses (he was choral director of the World's Fair in Chicago in 1892) and in his work in public schools, he always made a powerful and beneficent impression. He believed and said that all life found expression in song—disappointment, bitterness, sympathy, triumph, laughter, thoughts of thankfulness, courage, contentment, exaltation, and, possibly deepest of all, the sentiment of joy.

"The Boston Transcript said of him in an editorial, 'The time will come when his name and fame will rank with that of Froebel and the few great educational leaders of the race who have understood the necessity of bringing the spirit that giveth life into the work of educating children.'"

"World that in this day we had more Tomlins, rather than pettifoggish musical technical experts!"

Consider, for instance, the captions of the following chapters in this forceful little book which he called "The Psychological Foundation."

- I. The Child and Social Problems of Today
- II. The Living Breath
- III. The Song Voice
- IV. The Theory of the Breath
- V. Complexes

The singing teacher and the singing pupil will find in Dr. Tomlins' book certain precious concepts which came from the life and the philosophy of a truly great man, and which your reviewer has never seen in any other work.

**YOUR TREASURY OF MUSICAL RECORDS**  
 "AT HOME WITH MUSIC." By Sigmund Spegel. Pages, 366. Price, \$3.50. Publishers, Doubleday, Doran and Company, Inc.  
 This book, in which Dr. Spæth has endeavored to bring forth the fact that music is the most appealing, interesting, inspiring, and entertaining is always the best music, is probably the finest of his twenty popular musical books. True, there are those who find most of their delight in life in working out mathematical problems, but to the average person, musical formulas, logarithms, sines, and symbols make painfully little impression.

## BOOKS

"FORWARD MARCH WITH MUSIC"



## The Pianistic Giants of Yesterday

IN THESE DAYS of smart-aleck, hard-boiled musical reviewers, it is refreshing to turn back the years to another breed of critics—competent, assured writers who did not hesitate to go out for their enthusiasms, reviewed with zest, sensitivity, and above all, style. . . . Where are the newspaper men today who can hold candles to an Aldrich, an H. T. Parker, a Howells, or a Frank Hunker? Where are the critics who are able to match these men in knowledge, penetration and, individually?

Take Hunker, for example. We often read him now with amies for his extravagances and his onomatopoeic preoccupation with high-faloot' words; but even as we chuckle, it is a pleasant relief to be carried along on the crest of his unbridled love for music and his unrestrained enthusiasm for musicians. . . . Almost thirty years ago—March 11, 1917—Hunker wrote the following article, a Sunday church for the Boston Herald. My friend, Ruth Burke of Portland, Maine, discovered it, yellowed and stained in her attic. Its content will pull you up with a shock. . . . Like the article's deplorable and cloudy page, how have the reputations of the pianists of yesterday faded and withered! There isn't even time to shake heads luxuriously and repeat the old saw, "sic transit" before those "stellar" names have vanished. Yes—the fame of a pianist is like the spectacular appearance of an astronomical nova, a magnificent explosion, then darkness. Hunker's article, much condensed here, begins thus:

"Here lies one whose name is writ in ivory—might be the epitaph of every pianist's life; and the ivory is almost as perdurable stuff as the water in which is written the epigram of John Keats. The career of both the executive musician and the actor is brief but brilliant. Glory to them is largely a question of memory; when the contemporaries of a great artist pass away he is left in existence except in the biographical dictionaries.

"To each generation, then, its music making. The 'grand manner' in piano playing has almost vanished. . . . Few artists still live who illustrate this manner; you may count them on the fingers of one hand. . . . Rosenthal, D'Albert, Caruso, Friedheim, . . . how many others? Paderewski emulates the big style, but this magician never boasted a *forissimo* arrow in his quiver. . . . Has grand manner become a word too artificial, too much of the rhetorical? It has gone out of fashion probably because of the rarity of its exponents; also because it no longer appeals to a matter-of-fact public.

"Liszt was the first. . . . Liszt was a volcano, Thalberg, his one-time rival, possessed all the smoothness and by his playing of Nesselrode pudding. Liszt in reality never had but two rivals close to his throne—Karl Taubig the Pole and Anton Rubinstein the Russian. . . . Von Bülow was all intellect; his Bach, Beethoven, Chopin, and Brahms were cerebral, not emotional. . . . He had the temperament of the pedant. I first heard him in 1876 when he introduced the new Tchaikowsky B-flat Minor Concerto, with B. J. Lang directing the orchestra. The conductor was quite superfluous, as

## The Teacher's Round Table

Conducted by  
Guy Maier

Mrs. Doc,  
Noted Pianist  
and Music Educator

Von Bülow gave the cues from the keyboard and distinctly cued the leader, the orchestra, the composer, and his own existence, as befitting a disciple of Schopenhauer. Though in his playing the fervent note was absent, the rhythmic attack was irresistible.

"Anton Rubinstein, too, displayed the grand manner. Whoever heard his lion-like, velvet paws caress the keyboard shall never forget the music. He is the greatest pianist in my long and varied list. . . . A mountain of fire blown skyward when the elemental in his passionate temperament broke loose, he could cool betimes gently as a dove. With Taubig and Liszt he was a supreme stylist. . . . He was not always in practice; and most of the music he wrote for his tours and in repose in haste and repented of in leisure. It is now almost negligible. The D Minor Concerto reminds one of a much traveled railroad station. . . . But Rubinstein, the virtuoso, had a ducille tone like a golden French horn, and the power and passion of the man have never been equalled.

He played every school with consummate skill from the iron certitudes of Bach's Polonaises to the mysticisms of Chopin and the romantic rustling in the moonlit garden of Schumann.

"When Sigmund Thalberg, another giant played, his scales were like perfectly struck pearls; with Liszt the pearls became red hot. . . . Too much passion in piano playing today is voted bad taste. . . . Yet the standard of technical virtuosity is higher than it was a century ago. Girls give recitals with programs that are staggering. . . . The Chopin concertos now occupy the position, technically speaking, of the Hummel and Mendelssohn concertos. Everyone plays Chopin as a matter of course, and with few exceptions, badly. . . . Virtuosity, yes, but new Rubinsteinism has not materialized.

"The year of the Philadelphia Centennial Exposition, 1876, was a memorable one for visiting pianists, who I heard on only three: Von Bülow but also two beautiful women, one at the apex of her artistic career—Annette Esposito—and Teresa Carreño, just starting on her triumphal road to fame. Esposito, wife of the pianist, first met together with Mr. Presser the noted poet of all women pianists that I have heard. Clara Schumann was as musical, but she was aged when I listened to her. Esposito later com-

municated no little of her gracious charm to Paderewski. He learned more from her plastic style than from all the precepts of Leschetzky.

"At that time Teresa Carreño was a blooming girl, and shared the distinction with Adeline Nelson and Mrs. Gould the beginning of thought of the aurores borealis, shooting stars and exquisite meteors. The iridescent shimmer was never absent. No one has ever played the Chopin E Minor Concerto as did Josely.

"He had the tradition from his beloved master Taubig as Taubig had it from his master Liszt.

"In the same school as Josely is the capricious Vladimir de Pachmann. This last representative of a school that included Hummel, Cramer, Field, Thalberg, and Chopin—this little de Pachmann (at that time he was bearded like a pirate) captivated us. It was all miniature without passion or pathos or the grand manner, but it was the polished perfection of an intricately carved ivory ornament. Pachmann played certain sides of Chopin incomparably. In a small hall, sitting on a chair that presently suited his fidgety spirit, if in the mood, a recital by him was unforgettable.

"After de Pachmann, Paderewski, and after Paderewski, why Leopold Godowsky of course! I once called Godowsky the superman of piano playing. He is an apparition. A Chopin doubled by a contrapuntalist, Bach and Chopin in a curious conjunction. His playing is transcendental; his compositions the transcendentalism of the future. A new synthesis—the combination of seemingly disparate elements and styles—with innumerable permutations, he has accomplished.

"Dramatic passion, flame and fury are not present; they would be intruders in his play of music. His 10 digits are 10 independent voices that he weaves into an exquisite polyphonic art of the Flemings. He is like a Brahmi at the piano. Before his serene and all-embracing vision every school appears dead.

The beauty of his tone and tone are only matched by the delicate adjustment of his phrasing to the larger curve of his composition. He is a pianist of the future. He is a pianist of the majority of them gladly recognize this fact.

"One evening several winters ago I was hearing Godowsky play his newest piano sonata. . . . He was interrupted by the entrance of Josef Hofmann. Godowsky and Hofmann were as inseparable as were Chopin and Liszt.

as Rubinstein's is golden and Josely's silver.

"Eugen D'Albert, the greatest of Scotch pianists, born in Edinburgh, musically educated in London, is another heaven-stormer. When I last heard him in Berlin, people were in their seats. It was the grand manner in its most chaotic form. A musical volcano belching up lava, scoriae, rocks, hums of Beethoven—the Appassionata Sonata it happened to be—while the infuriated little Vulcan threw emotional fuel into its furnace. The unfortunate instrument must have been a mass of splintered steel, wire and wood after the finish finished. It was a magnificent spectacle and the music glorious.

"Another magician with a peculiarly personal style was Rafael Josely. . . . I first saw him in the Steinway Hall. In the beginning you thought of the aurores borealis, shooting stars and exquisite meteors. The iridescent shimmer was never absent. No one has ever played the Chopin E Minor Concerto as did Josely.

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(Continued on Page 345)

ONE EVENING in October 1928 the Salle Gaveau in Paris was filled to overflowing by a public which could be described as "bien parisien" typically Parisian: resplendent opera lovers of the past few decades, important personages of the world of business and finance, high ranking politicians and diplomats sat next to noted musicians and writers in the boxes and orchestra seats. Up above, the galleries were crowded with Conservatoire students and aspiring operatic singers. All had gathered to hear a recital by a vocalist already in his seventies but whose voice had been miraculously preserved in spite of a long and active career. Dignified, erect, wearing white kid gloves, Mattia Battistini walked on the platform at nine thirty and sang a lengthy program with the most splendid baritone voice which had ever echoed through the hall. Then he gave encore after encore, in French, English, Italian, Russian. The audience would not let him go. It was the grand manner in its most chaotic form. A musical volcano belching up lava, scoriae, rocks, hums of Beethoven—the Appassionata Sonata it happened to be—while the infuriated little Vulcan threw emotional fuel into its furnace. The unfortunate instrument must have been a mass of splintered steel, wire and wood after the finish finished. It was a magnificent spectacle and the music glorious.

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by sixteen years he had one point in common: the persistence of certain music commentators in questioning the proper timbre of their voices. One recalls the amusing and authentic anecdote concerning Caruso, which occurred during one of his seasons at the Teatro Colón in Buenos Aires: the critics had advanced the opinion that his voice was not that of a genuine tenor, that in fact he was a "tenorizing baritone." This made Caruso furious, but his wrath did not help matters and the criticism was repeated time and time again. When at the close of the season a concert was organized for the benefit of the Association of the Critics, a suggestion called on him, requesting his participation and explaining that the event would not be complete without the supreme attraction of "the world's greatest tenor." Then the great artist smiled, and he answered: "I cannot sing for you. You want a tenor. . . . I am a baritone!" But Caruso's heart was as big as his generosity. After enjoying for a while the disconcerting looks on the faces of his visitors he shook their hands, and gave his consent—a typical kindness of electrical recording. But they remain highly interested from a documentary standpoint.

Summing up, Battistini may be described as the perfect exponent of bel canto. When he sang it sounded so simple and easy that almost anyone might think he could do likewise. He reached the very heart of music and melody and nothing escaped his attention. Whatever was hidden and yet capable of expression he brought forth to light. His art was the result of constant study, devotion to music, technical research which all combined into giving him the possession of the "know how." Throughout his career he followed the logical law of singing: "Never make use of your capital, but know how to make the most of your interest." This basic principle is as sound vocally as it is in business. There are very few singers before the present today who might well ponder these things. Their voices instead of *lasting* them. Then, like Battistini, they would remain as untiring and masterly as seventy as they are, or were in their younger years.

Like a few other great singers of their period, Battistini was a true gentleman, noticeable by his great amiability and his exquisite refinement. When he appeared either in opera or (Continued on Page 354)

## Battistini, the Incomparable Master of Bel Canto

by Evangeline Lehman, Mrs. Doc.

Distinguished American Composer,  
Author, and Vocal Coach

of authentic, genuine quality (distinguished from *jaletta*) retaining all the vitality and manliness of a full tone even when scarcely louder than a whisper. They also recall a curious trick which he used throughout his career: that of introducing small "pulsations" into his long sustained, flowing soft tones, thus exhibiting an uncanny mastery of the breath control. Another remarkable attribute of his voice was its tremendous flexibility. Virtually passages of almost coloratura type had no terrors for him, and in this respect he was a rival of Pöhlmann.

Battistini's operatic repertoire was very extensive. He was especially successful in "Don Giovanni" and "Victor Mameu's" only rival in that part. The way in which he sang the finale of the first act of "Tosca" has also remained memorable. It is regrettable that photographic recording was still somewhat undeveloped at that time. A few discs are in existence which to a degree demonstrate the extent of his artistry, even though the reproduction is rather primitive and lacks the tonal fullness of electrical recording. But they remain

MATTIA BATTISTINI

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JAMES GIBBONS HUNKER  
1891-1921

Mr. Hunker, internationally known for his distinguished musical criticism and musical books—"Muso Time," "Modern Music," "Overtones," "Tonoclasts," "Sleepscape," and others—most of which are published by Charles Scribner Sons, was the first editor engaged by his friend Mr. Presser for THE ETUDE Music Magazine. Together with Mr. Presser he laid out the foundations and policies of this magazine.

I close my eyes and straightaway as in a scariet mist I see her, her hair as in a playing has always been scarlet to me,

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JUNE, 1946

"FORWARD MARCH WITH MUSIC"





How would you like to blow into the face of a deadly cobra, as does this snake charmer in the streets of Benares?



It looks like an ash receiver but it really is a Buzine drum.



Oo la la! Here's the ballet of the Sultan of Zanzibar and the court orchestra.

## Well, I Do Declare!

### Musical Instruments Throughout the World Section VI

This is the sixth and last of a series of around-the-world pictures appearing in *The Etude* for the past six months. The *Etude* is always on the lookout for new and distinctive illustrations.  
—Editor's Note.

Photos—From Three Lions



Boys and reed players at a street festival in Brittany, France.



This musical instrument is a "gort." It is a native of Cuba, as is the charming artisan who is playing it.



Portuguese college men serenading an invisible lady at Portugal's oldest university in Coimbra.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

## Concerning the Contralto

A Conference with

Evelyn MacGregor

Greatly Admired American Contralto  
Star of the American Melody Hour, The American  
Album of Familiar Music, and Waltz Time

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Evelyn MacGregor's singular hold on the hearts of the American people is best attested by the fact that she is starred on three of the most popular musical programs on the air. This singular hold rests in singular gifts. Miss MacGregor possesses a rare free contralto voice of immense range, extending from low D to high E-flat. In addition, she possesses an ability to reach human hearts. Her moving interpretations of simple songs have enabled her to carry music to people who might shy away from more glittering demonstrations of art. Yet Miss MacGregor's performances are based on the soundest artistic integrity.

Evelyn MacGregor was born in Pittsfield, Massachusetts, of a thoroughly musical family. Her paternal grandfather had been a noted choirman in Scotland; her father and her uncle were accomplished violinists; and one of her aunts was a singer, with a voice quality remarkably like Miss MacGregor's. She has always sung; she cannot remember a time in her life when she was not singing. Even as a child, she had a deep contralto. She says that if ever she sang higher than the G above middle-C, she was afraid she was going into an unnatural falsetto. Not until she began serious study did she realize her true possibilities of range. She was given her first lessons at the age of fourteen, as a Christmas present. Finding that she had a naturally correct production, she did not continue these first lessons long, but launched almost immediately into choir work and singing at church and club affairs. She frankly states that, as her career progressed, she wished she had spent more time in routine study! Her present position rests on a background of serious work, including a return to the studies she abandoned as a child, and solid accomplishment in the fields of concert, radio, and opera. In the following conference, Evelyn MacGregor outlines for readers of *The Etude* some of the needs and the problems of the contralto voice.

—Editor's Note.

THE DEVELOPMENT of the contralto voice begins with an understanding of its nature. The worst mistake a young singer can make is to fall into the impression that a contralto is merely a voice of deep range. The nature of the contralto is determined by its quality, or timbre; and that quality is one of fullness, of richness, of a certain amount of darkness. It is inherent in the voice, and cannot be put there. The matter of singing deep tones is secondary. It is quite possible for a true contralto to sing high tones, and it is equally possible for a mezzo-soprano, or a dramatic soprano, to encompass tones as low as any contralto. It is strange that so many people—even professional singers—still tend to confuse stretch of range with inherent quality. If you are in doubt as to the nature of your own voice, never try to solve the doubt in terms of the length of your scale! It is quality alone that must guide you.

### Listen to Yourself

"Thus, the chief problem of the true contralto is to maintain its natural quality. Good singing begins, not in the vocal cords, but in the ear. Learn to listen to yourself! Learn to know the quality of your own voice. That is the thing for you to develop. Singing teachers will agree, I am sure, that one of the most common faults of the young singer is to try to 'do things' to natural voice quality. Deep voices try to thin themselves out, in order to sing higher; high voices try to push, or force, or 'color' their tones, in order to make an effect in the lower registers. They could not make a more serious mistake! Whatever one accomplishes by way of range or 'effect' must be built upon a sound development of the natural voice quality.

"In this regard, I am often asked about the technical development of the contralto. Is it 'good' or 'bad' to work at coloratura *fortissimo*? I hesitate to venture any dogmatic solution of the question, since each voice needs its own development; but I am perfectly willing to speak of my own work. For myself, I have never believed too much in this coloratura development. I know that other contraltos may not agree with me, and I am quite ready to accept their methods as the best for them. In my work, I have always felt that quality is more important than any sort of technical embellishment, and it seems to me that an over-insistence on coloratura exercises endangers contralto quality, thins it out, causes it to lose some of the velvety texture without which it would not be a true contralto. However, this does not mean a neglect of flexibility and technique! Basing itself always on natural production and natural quality, the contralto voice must be made perfectly flexible, and ready for the demands of all musical passages. It is simply the over-

stress of florid technique for its own sake that I think inadvisable. The appeal of the contralto voice lies in its sonority and velvety smoothness which the public describes as "rich."

"There is but one safe and correct way of producing voice, regardless of its quality. That is the bel canto method of natural breathing, natural resonance, and natural emission. Any 'tricks' of production should be light little danger signals in your mind. There are no tricks in singing. There are, however, certain exercises and developers which, when based on natural production methods, help to keep the voice free and focused. The exercise that I find most helpful (and with which I begin every day's work) is the Grand Scale, as described by the great Lilli Lehmann. It consists in singing the scale slowly, taking a full breath for each tone, and vocalizing every bit of that breath in full, searching, round tone. It sounds simple! Actually, it is one of the most difficult drills to master, since every bit of the breath must be used in full, focused, perfectly produced tone. Naturally, one begins slowly! The young singer might start such work on three or four tones, progressing gradually to the full octave. I practice the Grand Scale through two-and-a-half octaves. I find that it gives the voice solidity and evenness of scale, exploring, as it does, every vibration of tone.

"A helpful exercise for relaxing the jaw and securing the muscular freedom that is so essential to good singing, is built on the shifting vowel. Begin on your most comfortable tone, shape your mouth into a wide natural smile (never forcing it, however), and sing a pure EE.

Then, on the same breath and without stopping, pull your lips forward and change the EE into a clear OH. Do this two or three times on each note, in a pattern of EE-OH, EE-OH, EE-OH; then take the exercise up to the next tone and do it again. I find it helpful to work my way up five tones, and then down five tones. This drill relaxes the mouth and face, and also it is a great help in getting the tone forward.

"Although I have never had any particular problems as far as breathing or production go, I once did run into serious difficulties as the result of over-work and over-strain. Since many singers find themselves in a similar situation, I am glad to tell of my experience. Through over-strain, I suddenly found myself lacking freedom in my singing. I could not accomplish anything; I did not enjoy my work. I was always conscious of tightness and constriction, and I did not know what to do about it. So I sensibly went to a sound vocal teacher for help. That is always the wisest thing to do when problems arise! I worked with him for months, and found that my trouble had vanished. What did he do? First of all, he freed my mind of worries by encouraging me. He explained exactly what the difficulty was, and assured me that it could be overcome. I cannot sufficiently stress the ac-

tual physical help of being put on the right mental track. Certainly, vocal problems cannot be cured by kind words and good thoughts—still, it is surprising how the entire physical organism can be affected by mental attitude. Once I began to hope again, I could work with greater freedom. The next step, then, was a careful and concentrated return to the basic elements of good production which I thought I had mastered long ago! Posture, breathing, work on single tones—all that was gone over as though it were new material. Then came work on scales. Gradually, tone for tone, I rebuilt an even scale. Then I worked at full scales, arpeggios, and simple vocalises. In all



(Photo by Bruno of Hollywood)

EVELYN MacGREGOR

### VOICE

"FORWARD MARCH WITH MUSIC"

JUNE, 1946



those months of "rehabilitation work" I did no actual singing at all; no songs, no interpretation; just concentrated elementary drills. It wasn't long, though, before I felt an entire new solidity of foundation. And once I was conscious of that, I could sing again! "Young singers often ask me about the secret of interpretation. What is it, actually, that causes people to feel a song with you? My answer is—feel the song yourself! For the simple heart (in contrast to the operatic aria, or the traditional art *lied*), I feel that professional coaching is less important than a deep, personal penetration into the meaning of the song itself. In a sense, music is a sort of ministry; when you sing to people, you give them more than words-and-music—you give them a bit of your self. And so you must put your best and deepest self into the songs you sing. You will never do this by copying the interpretation of a teacher, a coach, or another singer, no matter how exquisite such an interpretation may be. The best way to sing Brahms' *Lullaby* is not to return yourself on the Schumann-Heink record, even though you believe, as I do, that it offers one of the most perfect interpretations of that song; but to sing it yourself. Find out what it means to you; ask yourself where you 'feel' what you 'feel'; why you 'feel' it. Then put all that into the song. The chances are that you will not offer anything like the Schumann-Heink interpretation—but at least you will be offering a sincere personal interpretation. And that is all that your hearers want of you. Dictation is intensely important to good interpretation. If your song is worth singing at all, it is worth singing clearly. You cannot hope to prove that some teacher or coach does not know exactly what it is about! My own awareness of dictation-values grows out of my childhood, when my parents took me to concerts. They were most critical of the singer's enunciation—when they failed to understand the words, or when the words were mottled or distorted, they would say, 'Hm! Singing with a hot potato in the mouth is not good!' That gave me food for thought!

"It has been my experience that the songs that people enjoy most are those which contain some bit of personally applicable thought. Songs like *The Rosary, All Through the Night, Somewhere a Voice is Calling* manage to merge art and melody values with feelings that occur again and again in average, everyday life. And so they reach people in a personal way. There is a great field of service in exploring the simple heart song. Its projection, however, rests upon a firm background of honest, sincere, and, above all, *natural* preparation, both vocal and interpretative."

## Richard Addinsell

American music lovers have made the acquaintance of a new, young British composer through the great success of one of his works, "The Warsaw Concerto." Richard Addinsell was born in London in 1907 and went to Oxford University with the idea of devoting himself to the law. As a hobby he composed the incidental music for several Oxford University Dramatic Society productions and in his third year at Oxford abandoned the legal career to become a composer. Since 1927 he has composed the music for twenty-four films, six stage plays, nine radio plays, and one opera. He composed "Adam's Opera" to the libretto of the famous playwright, Giovanni D'Annunzio.

It was not until 1941 when his real chance came. In a film entitled "Dangerous Moonlight," which was produced in August of that year and concerned itself with the struggles of Poland, he wrote the "Warsaw Concerto." Later, when this was played by the London Symphony Orchestra with Louis Kentner at the piano, the piece became a very successful gramophone record. It has also had a large sale in sheet music form.

Addinsell is said to be six feet tall, lean, fair-haired, and a bachelor. His case is that of a well-trained, talented musician who worked for years in his field and finally attained international success overnight.

## Renaissance in Piano Study in Public School Music

by W. S. Bond

Mr. W. S. Bond, President of the highly regarded Western Piano Company of York, Pennsylvania, gives the following ideas upon the importance of the piano in public school work. Mr. Bond has spent fifty years in the music industry and his opinions must be looked upon as the results of infinite, valuable experience.

INSTRUCTION in singing has been notoriously given in the public schools. Bands and orchestras are quite successful, but the number participating is too limited.

The piano is the fundamental instrument of music and is best adapted for individual use in the home or for accompaniment in collective musical performance. It is the most useful and the most used musical instrument. The piano should, therefore, be the basis for music instruction in the public schools, since it affords the best foundation for all musical development, whether limited to amateurs or aimed at a professional career.

The public school is not the place for developing complete professional musicians any more than it makes finished artists in its art course, or expert mechanics, architects or engineers in its manual training course.

The masses in the public schools should be given the opportunity to learn to play the piano fluently, which greatly enriches any life and gives the broadest understanding of music generally. From that point the private teacher and the conservatory of music would take on the work and the number of piano students would be greatly increased.

One hindrance is that in the public schools only subjects taught in classes have been considered practical. With proper equipment and a practical course

public schools, when the need for it is fully realized.

Medical students long ago studied medicine privately in some doctor's office. Law students studied privately in some law office. No other way seemed practical, but that antiquated method has long since been abandoned and those students are now taught in classes in universities. The deep-rooted feeling that the piano can only be taught privately must be up-rooted. Group instruction at the piano partakes of the nature of a game, and is far more interesting to beginners than individual instruction.

If there were a concerted opinion as to the best equipment for class piano instruction, the help of expert piano manufacturers could easily be secured to make it if any development is necessary. The following equipments have been experimented with:

- (a) Flat printed paper keyboards.
- (b) Wood keyboards with immovable keys.
- (c) Movable but silent keys.
- (d) Improved toy pianos (with various degrees of improvements).
- (e) Pianos, consisting of a Master Piano with keys operated electrically by an unlimited number of consoles, which are played the usual way.
- (f) A number of pianos (size of the pianos and number of octaves to be determined).

### Suggestions for One Interesting Class Piano Method

1. Familiar melodies are most interesting to beginners than original music.
2. Equipment—six pianos in a class, two students at each piano. Printed keyboard for teacher to use as a blackboard.
3. Start with right hand, all players in unison.
4. Next add a very simple left hand part for each player—all six pianos alike.
5. Then use regular piano duet music—all six pianos alike. Four-hand music should be the form most generally used in the course.
6. For the sake of novelty, music should be orchestrated for groups of three or six pianos. This should be gradually formed a complete piano orchestra. Simple at the start and very gradually advancing in grade.
7. Special effort should be made not to advance the grade of the music too rapidly. Stalled pupils become discouraged and do not advance rapidly.
8. Always select and arrange music for the course that will produce the best effect for the skill required in playing it.
9. Exercises may be introduced (but sparingly) that take the form of interesting games.
10. The aim is to develop a desire in the pupils to play the piano fluently, rather than to learn to dislike the effort by being too technical. Keep away from technical high-brow Professors of Music. Their function comes later.
11. Interesting stories may be told of people who have gained advantages socially and otherwise from their ability to play the piano fluently, using fictitious names.
12. Use only sparingly those who became famous artists and made great fortunes, as did Paderewski and others. Use rather commonplace examples of those who enriched their everyday lives by their musical experiences and enjoyed generous participation in playing it.
13. Such stories might be inserted on occasional pages of the printed course or text books. Explain the three steps in musical development:
  1. Hearing and appreciating the music of others
  2. Producing music by consent by others
  3. Composing original music
14. The above are offered only as suggestions. The course may develop many more valuable features than here suggested that will interest the students. The main point is that the masses in the public schools should be taught in classes to play the piano fluently by some practical method using a practical equipment.

W. S. BOND

or text book for class piano instruction, the masses in the public schools may be taught to play the piano fluently, very successfully. The development of suitable equipment and a suitable method of text book for class piano instruction will contribute much to the success of piano instruction in classes in the

"FORWARD MARCH WITH MUSIC"

THERE IS a popular tendency these days to discount technic. This is noticeable especially among organists. While it is true that those who are most vocal in de-emphasizing superior skill are the very persons who have it in the least noticeable form, and they are frequently people who have attained some prominence in the profession. The resulting confusion, particularly among the young professionals, is something that should be regarded with some concern by serious musicians.

To begin with, let us see what is involved in building up an adequate and dependable superior skill. The organist of all, a well developed piano mastery is essential. This does not necessarily mean that one must be a concert artist. Nevertheless, the closer to this standard of execution, the better for the aspiring organist. Nearly all the top-ranking organists have been excellent pianists. In my own experience with some of these men, I was impressed with the superior piano playing of Lynwood Farmam, Alfred Hollins, and Joseph Bonnet. History reveals similar ability in the case of Bach, Mendelssohn, and César Franck. The developing of a piano technic has been advised by so many eminent organists that it would seem needless to elaborate over it for the fact that opposite opinions have been voiced so often. Nor is piano technic to be abandoned once the organ becomes the main objective. On the contrary daily piano practice is still a definite "must," as long as the organist wishes to avoid retrogression.

### More Rigorous Preparation

Just what is meant by a piano technic that is necessary for the organist? Many statements of varying

statements, but there ought to be a real evidence of an understanding of the style and purpose of the music. Anything else is bound to predict plenty of trouble later.

My own feeling is that this is not enough for entrance to the study of the most complicated of musical instruments. I would like to demand a much more rigorous preparation. To hope to succeed as an organist, a student ought to be able to play well piano music of the grade of the Chopin *Fantasia-Impromptu*, the Beethoven Sonata Op. 26 or the Liszt *Etude in D-flat*. Scales should be played easily at 60 M.M., eight notes to the beat; arpeggios slightly slower. Some sort of a sight-reading test especially in keys with more than three sharps would give some idea of an important need for the future Church musician. Even some simple transpositions might be required. With the additional information derived from such requirements as these, an organ teacher might anticipate the prospects of a student with organ music beyond the elementary stage.

Pedal technic is a special study. In many years of teaching hundreds of organists, I have been amazed at the large percentage of previously trained organists who have never even been aware that there was such a thing. Hit-or-miss methods of pedal key and hoping for the best. In the old days when couplers actually depressed the note on a manual to which it was coupled, there was an opportunity to test accuracy by partial pressure on the pedal key and noting if the correct manual note coincided. As a youngster this was my own procedure.

Another system was that advocated by John Stainer in his "Organ Method." Here the student was taught

of finding the correct note, and an utter lack of proper muscular coordination are the chief features of such pointless teaching.

### Exploring the Pedal Board

The hit-or-miss method might be described as moving the foot in the general direction of the desired pedal key and hoping for the best. In the old days when couplers actually depressed the note on a manual to which it was coupled, there was an opportunity to test accuracy by partial pressure on the pedal key and noting if the correct manual note coincided.

Another system was that advocated by John Stainer in his "Organ Method." Here the student was taught

to slide his foot on the surface of the pedals into the spaces between the black keys thereby locating his position. When the toe was against F-sharp, he was on F. Around the corner was G. E was to be found beside the E-flat with D around the corner. This worked out very well in discovering any white note. The black ones were easy. All of which was practical enough in slow passages but it involved two motions if the player drew his foot back as he exerted the necessary pressure. This drawing of the foot backward, however, was in exact contradiction to the natural movements of the body in playing, which are *forward*. In addition, the waste motion involved prohibited even moderate speed. It is really amazing to note the vast number of organists, even the younger players, who maintain this manner of finding and attacking the pedal key. When modern instantaneous electric action was perfected, a more direct method was obligatory for good playing.

### An Easy Matter to Learn

The principles that are involved in correcting these fundamental deficiencies are simple as they are sensible. The idea of relaxation and poise must be utilized in the attacking of the pedal key with the foot. The thrusting of the foot onto the pedal with just enough pressure (not force) to make it speak precisely under absolute control and the subsequent gliding (the foot always in contact) from one key to the other is an easy matter to learn. Pedal keys must always be depressed with a *forward* motion to coincide with the natural direction of body direction in playing. The complete absence of extraneous muscular effort results in a poise and complete feeling of ease that is conspicuously absent in the playing of those who use "elephantine" methods. Wider use of "skating," which is a most analogous process. A considerable amount of work with pedals alone is a constant necessity.

Co-ordination of these two separate techniques requires the one thing so many of us dislike so much—practice. But it must be intelligent practice. Usually a teacher is needed to see that this complicated procedure is learned correctly. Otherwise the organist becomes a bungler and a mediocrity. Unfortunately, there seem to be relatively few teachers who have the know-how.

For constructive advice as to material, I would suggest W. C. Carl's "Master Studies for Organ;" the "Twelve Trios" of Albrechtsberger and possibly Reger's adaptation of Bach's Inventions (for piano) in which a third part has been added and the original bass assigned to the pedals. With these more or less completely covered and really mastered, the student is ready for that complete school of advanced organ technic, the Trio Sonatas of Bach. Here is a commendable study of the most difficult range of difficulties which should remain the constant daily companion of any organist who desires to become and remain a first-class performer. To discover the possibilities of finished technical execution of these Trio organists buy the records of these works played by Carl Weinrich. Here is a demonstration of perfection rare in the library of recorded music. For entrance to Curtis Institute one of these Trios is a requirement, perhaps the principal one. The same might be said. (Continued on Page 346)

## What Price Technic?

by Rowland W. Dunham

Dean, College of Music, University of Colorado



MACKY AUDITORIUM

In this stately building the Music Department of the University of Colorado, at Boulder, will be housed. Dr. Dunham gives regular recitals on the large organ in this building.

## ORGAN

"FORWARD MARCH WITH MUSIC"

THE ETUDE

JUNE, 1946



# Diction - Diction - Diction

by George F. Strickling

ACCORDING to one of the great English choral directors, there are three important things about choral singing are: first-diction; second-diction; third-diction. And he does not exaggerate, for without diction a chorus is inarticulate. A chorus may be singing the most gorgeous tunes ever produced from human throats, but unless the words are alive and full of meaning, those beautiful tones are as dimmed and dulled as light falling through dirty windows. Few choral compositions have been composed which deal solely with vocal sounds, and those which have been written have not created much of a stir either among choral directors or their audiences. It would be wonderful if the director had only to work with vowels in choir training, but unfortunately the consonants outnumber the vowels four to one and have to be reckoned with when it comes to tone production. One of the posters in our choir room proclaims: "Fine diction makes for fine singing," which is an axiom of the utmost integrity, for words have a direct bearing on intonation, phrasing, balance, blend, color, and purity of tone.

One of the most frequently expressed criticisms leveled at choruses and solo singers is the unclearity of their diction. "She had a lovely voice but I couldn't understand a single word she sang." How often is this true not alone of the soloist but also of the chorus! There is some excuse for the chorus where many singers are trying to achieve uniformity of letter expression, but there is no excuse for the soloist who does not have to synchronize the word with any other person. And while the soloist may be singing a pure "ah" no other voices are making diphthongs out of that vowel by sounding an "oh," an "ee," or an "i" simultaneously, thus creating greater degrees of vocal sound.

The style of the music sung has much to do with the clarity of the diction. Homophonic music in the hymn style, where all voices are singing the same syllable at the same time creates not much of a problem, but when the opposite style, or contrapuntal music, is introduced the diction becomes a real problem. Take for instance a measure from the *Purem Omnipotentem* from Bach's "B-Minor Mass," where the four parts are singing syllables as follows:

Soprano: O - - - - -  
 Alto: um - et - in - - - - -  
 Tenor: O - - - - -  
 Bass: oee - - - - -

Obviously, from such a heterogeneous pattern of sounds this, no listener can be expected to gain a clear concept of what the text really is, nor is it the intention of the composer to convey a definite textual meaning. Counterpoint gives the choral composer the utmost freedom in regard to the allocation of words. The text, oftentimes reduced to a few simple phrases, is merely a clothes line upon which the composer gives free rein to the development of canonical and fugue intonations. In justification of the director's position, if the creator of the music does not see fit to correlate vocal sounds as to vowelization it is quite evident that no responsibility devolves upon the director to bring about any uniformity of vowel sounds. One cannot be expected to have soprano sing an "ee" and the tenors sing an "ah" and have the listener be aware of only one vowel sound. The unintentional diphthong sounding of "ah" and "ee" cannot be resolved into anything approaching homophony. So, in the case of polyphonic music, the auditor must listen for performance

ONE OF AMERICA'S MOST WIDELY BROADCASTED SCHOOL CHOIRS  
 The Cleveland Heights & Coppelia Choir, George F. Strickling, conductor.  
 This choir has sung twice with the Cleveland Symphony Orchestra and has appeared with many famous artists.

Inanimate passivity, the director had best concentrate his efforts upon securing beauty of tone and forget the intelligibility of the text. Not only is this evident in enunciation but in such other matters as stage deportment, attacks and releases, and singing

BAND, ORCHESTRA  
 and CHORUS  
 Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

with the director's beat. However, we must not meander into these other fields.

To go through a choral number without letting the audience understand the words (printing the text on the program is a cheap subterfuge) is like putting on a play and leaving off the stage the principal character, for the text is the *raison d'être* of the music. When the muscles of the mouth, tongue, cheeks, and lips are working at less than capacity in singing we have this inertia. To push these muscles into greater activity is a matter of will power and perseverance. Exaggeration will have to be employed at first, getting continuously with the throbbing of innumerable drums. In jungle, plain, hill, and desert, the composite nervous system of even the most insignificant community of hurray, unclothed beings, is soothed or stimulated by the magic beat of the little drum which the hunter throb dominates the nervous system of each individual. In fact the drum has been called India's heartbeat. The Hindu and Brahman believe that the Creator inviolated the earth of his enemy, a demon god whom he defeated in battle. The first old Indian drums were called *myrdnans* or "day-bodied drums" and anticipated even wooden drums. The first drums, the drums came first and the flutes second in the evolution of musical instruments.

If there is any harmonic effect at all in Indian music it is produced by the overtone of the drum. It is claimed that six distinct overtones may be heard from the sound produced by a skillful performer on this universal instrument. The drone of the tonic and the dominant usually provides the entire background for a melody. There is an endless variety of drums, ranging from the tiny monkey-drum, so popular with the snake charmer and animal trainer, to the great, double-headed drum used mostly in religious and military pageants. In the more remote hill districts, drums are used as efficacious means of devil chasing; and one can readily understand that the drum which is sufficient to drive away the Prince of devils himself. In the measured beat of the *myrdnan* one hears the musical pulse beat of "distant India, wondrous fair." The question has been asked, "Is the drum, bone and sinew, the foreground and background, and is indispensable in Indian music. This drum has many forms and is a most interesting instrument, although the kettle drum, *toble*, and side drums are very effective. These latter are played with small hard-headed hammers instead of the palm and fingers. They produce a sharper and more definite tone. For this reason they are most commonly used on more formal occasions such as festivals, durbars and military processions.

## A Variety of Sounds

Hazard of a different character is pitch. Above the staff a soprano must make a great many compromises with letter purity, and this concession we are willing to grant her, for she makes a better melody and color. And the bass singer finds himself weighted down with slow tonal vibrations of the low notes and must needs seek relief in sacrifice of letter purity. Singers may have perfect diction as a group and yet be completely submerged through sheer weight of the accompanying medium, whether it be piano, organ or orchestra. In this instance the coverage of the text is no fault of the singers but that of an inept director.

We have come to think of Latin as being the root of all languages and for singers one of the easiest in which to sing, for its seven or eight vowel sounds are much simpler for the singer to comprehend and to reproduce than the thirty sounds we have in English. Yet because our spoken language has so many sounds we must admit that it is the more versatile and expressive of the two, for by comparison the painter who has thirty different shades of paint from which he can draw, ought to be able to reproduce a more beautiful painting than if he had only a few primary colors. Choral directors must be wholly in accord as to which type of pronunciation should be used for songs in Latin, whether to adhere to the classical, traditional Latin in use in the church where this music is largely sung. My preference is for the latter and my use of it is further strengthened by the authority of the "Solomes" method as set forth in Text Book of Gregorian Chant and in "Legendo..."

There are available two albums of Gregorian Chant records made by the monks of Solesmes, so all one has to do to gain a firm hold on how the Latin should be pronounced is to listen to such authoritative recordings. At this point it (Continued on Page 332)

\* Text Book of Gregorian Chant—Oregory Dubois. See review on Page 329.  
 \* Legendo—V.L. Fischer & Bro., N. Y., agents.

THE DRUM is to be found in every corner of the world, but it is unusually common in India and Africa. In India it is the most significant medium for the expression of emotions, both of joy and sorrow. Its hollow tapping sound comes from the skin, the fastness of the state palm forests, and from little country crossroad temples where dusky devotees who the drowsy attentions of unresponsive gods. In country, village, or urban native in India the air at twilight time, heavy, murky, misty, and redolent of delicate incense, fumes of mustard oil, the acrid smoke of cooking fires and pungent aroma of curries, vibrates continuously with the throbbing of innumerable drums. In jungle, plain, hill, and desert, the composite nervous system of even the most insignificant community of hurray, unclothed beings, is soothed or stimulated by the magic beat of the little drum which the hunter throb dominates the nervous system of each individual. In fact the drum has been called India's heartbeat. The Hindu and Brahman believe that the Creator inviolated the earth of his enemy, a demon god whom he defeated in battle. The first old Indian drums were called *myrdnans* or "day-bodied drums" and anticipated even wooden drums. The first drums, the drums came first and the flutes second in the evolution of musical instruments.

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## How They Are Played

In the Indian dances in which the nautch girls take part, and in which the thin melodic line of the music is expressed on a flute, it is the primitive reiteration of the drum rather than the melody that is the listener. The very bareness of the accompaniment seems to add to the charm of the dance.

The favorite instruments of the temples are the flutes, trumpets, cymbals, bells, and always the drum. Very few Indian drums are played with sticks, and all concert and dance drums are played with the fingers and palms of the hands. As a rule, a sort of kettle drum swung across the body of a non-carnal is used only in military maneuvers or at durbars on special public occasions. There are over two hundred varieties of drums in India, for the Indian musician has found that the drum, like the human voice, is best for his songs and dances; a natural hang-over from his ancestors whom, as legend states, played the first drums handed down to man by the gods themselves. There is no doubt that the drum, which possesses so great an appeal to the natural and primitive instincts in man; and if one abolished all other mediums of musical expression, save the flute and the drum, these two would still have enough to express themselves musically.

The drummer is the most important of the musicians in the Indian orchestra for it is he who sets the tempo and rhythm. The entire orchestra, every Indian orchestra take their cue from the grotesque motions of the drummer and the reverberating sound which he coaxes from his instrument. The physical

# Drums and Cymbals

by Alvin C. White

ecstasy of a native drummer in the throes of manipulating his instrument, would be beyond the comprehension of any laudatory trumpeter. One sees a drum performance for himself in order to realize that the drum player furnishes the musical background of India. He is capable of giving expression to all of his emotions through the instrument. The beat of his drum, quick, gay, and excited, or slow, solemn, and portentous, as the occasion demands, for funeral, for festival, or for dance. He is the conductor who keeps time with his body, and when excited by the increased velocity of his tempo, jerks, sways, and expresses the nuances of his music in physical convolutions undreamed of even by a jazz traps player. The drummer must also be an artist, for the playing of his instrument is governed by strict rules and it requires unusual digital dexterity. The flexible fingers of a good drummer beat double, triple, and quadruple rhythm with astonishing rapidity and apparent ease.

## The Crashing of Cymbals

The use of cymbals, in connection with religious ceremonies, is frequently referred to in the Bible. For example, concerning the incident when David prepared a place for the Ark of God we read, "And David spake to the chief of the Levites to appoint their brethren to be singers, with instruments, with psalteries and harps and cymbals, sounding by lifting up the voice with joy." And again when Solomon induced the Ark into the Temple, on the occasion when the good King Hiram restored the true worship, cymbals were used. There were two kinds, both of very ancient Asiatic origin.

The crashing of cymbals has been ever sweet music to the ears of an Arab. The manufacturing of the instrument has been monopolized by the Mohammedans, because of their control of a secret process in the composition in the metal, so that even to this day the only cymbals which are superior to any other, they are made in various sizes from the finger cymbals, an inch in diameter, to the larger ones used in the orchestra and band, measuring a foot or more in diameter.

Ancient cymbals were much smaller in size than those in present day use. They differed also in having no rim, in the form of handbells which they were held in the depth of the bowl, and in timbre. They were made usually of brass or copper, and were used in the celebration of pagan rites and in religious processions. The cymbal seems to have derived its designation of *crotales* from that given to rhythmic instruments in general in those days. Rattles, clappers, and castanets were known as *crotales* also. The resemblance of the small cup-shaped cymbal to a large castanet, may account for the same name being given to both.

The Egyptian cymbals were quite similar to our own in shape, but were apparently very small. There are two pairs in the British Museum, one of them only five and a half inches in diameter, and made of bronze. Two different shapes of cymbals, however, were found in Egypt and Assyria. One consisted of two flat plates which were clamped together side by side, and the other two cones with handles, one cone being brought down

on top of the other.

The modern cymbals consist of two discs of resonant metal formed not unlike large dinner plates and about twelve inches in diameter. They are held by means of a loop of leather attached to the center of the instrument and passed around the hand of the performer. Cymbals are played not by clashing them together, but by striking their edges with a sliding movement. Like other art instruments, cymbals may be of fine or poor quality, producing, on the one hand, a brilliant, sustained, and somewhat terrifying tone, or, on the other hand, an impotent, dull smash, like broken crockery. The pitch is indefinite.

## Various Kinds

For motives of economy, one of the cymbals is sometimes attached to the bass drum, the two instruments being played by the same performer. As the cymbals lose much of their characteristic clash by this treatment, it is not followed in first class orchestras. One cymbal is sometimes held in the hand and struck with the bass drum stick a single stroke or even a roll. As in this way the cymbal takes on something of the character of the gong. When short notes are required, the tone is damped by quickly bringing the cymbal against the chest. In the dance orchestra, one cymbal is suspended from the bass drum, and with each beat of the drum, it is struck by a metal arm attached to the pedal mechanism. Another cymbal is suspended over the drum and is struck with a snare drum stick to produce a crash.

Cymbals may be played (1) by clashing them together, (2) by striking one of them with a kettle drum stick (see the *Ride of the Valkyries*), (3) by performing a roll on a suspended cymbal with the two drum sticks. This is the means adopted by Wagner in Scene III of "Das Rheingold." (*Becken mit Paukenschlägen*), swelling from *pp* to *ff* suggesting *Albion's* lust for gold. The roll may also be obtained by rubbing the two plates together in a contrary circular motion. This is called the plate roll. A coat of heavy paint applied to one of the surfaces of a cymbal will effectively deaden the tone. This may later be taken off if the original tone is desired. In doing this one should paint from the center, (the boss) of the cymbal, and work out toward the edge. The further toward the edge the surface is painted, the more the tone will be deadened.

Music for the cymbals is sometimes written on a separate part, but generally their part shares the same staff as the snare and bass drums and is indicated by the abbreviation "cym."

Gluck first introduced cymbals into the orchestra; and he had a hard fight over the innovation. His critics issued satirical pamphlets, in which his "big noises" were ridiculed; but Gluck went on his own way, determined to carry his point and prove himself right. Small cymbals tuned a fifth apart were employed by Berlioz.

When the New York Philharmonic Orchestra played at Orchestra Hall in Chicago, in February of 1928, one of Chicago's leading music critics allotted a full paragraph to the effective work of the cymbal players—namely, the amount of space as was given the eminent conductor, Toscanini. This was in reference to the tone poem, *Les Preludes* of Liszt, in the finale of which about eight crashes for cymbals have been interpolated.

Modern cymbals have been made from metals of all kinds including brass, and (Continued on Page 333)

BAND and ORCHESTRA  
 Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

JUNE, 1946

THE ETUDE





AS IF IT MATTERED!



BEN SONORE



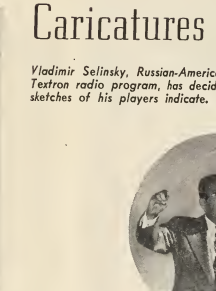
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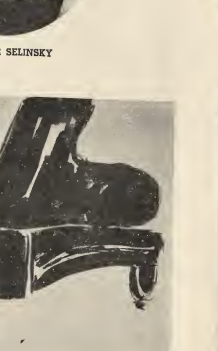
AS OF ANGELS' VOICES



I HOPE I MAKE IT!



VLADIMIR SELINSKY



GAD, THIS IS BEAUTIFUL!

"FORWARD MARCH WITH MUSIC"



50 FEET BELOW SEA LEVEL

THE ETUDE

## Concerning a Glissando

"... The following excerpt is from the *Serenade Espagnole* Caminate-Kessler, the twelfth and eleventh measures from the end. Is the twelfth measure a misprint since there are not six counts? Would the glissando be a continuation of the Down bow from the D? How should the glissando be divided rhythmically?"  
—Miss N. G. Illinois



The twelfth measure is printed correctly. There is a fermata (hold) over, or rather under, the D, and the single chord in the accompaniment also has a fermata. From this you may assume that time ceases in that measure. If we wish to be very precise, we can consider that the glissando takes up the counts that are not printed. So you need not worry about the number of beats in the measure. Go to the D, hold it as long as may seem to you compatible with good taste—personally I should not hold it more than five beats—and then make the glissando down to the F-sharp.

Most people find it easier to play a glissando on the Up bow, and that is how I should advise you to play this one. Don't change bows on the D, but start the Up bow on the C-sharp—the first note of the glissando—and include the low F-sharp in the same bow, taking the remainder of the measure as I have bowed it in the quotation (Ex. 2).

In actual performance a glissando has no rhythmic divisions—it just ripples gracefully down to its destination. But for study purposes dividing it into groups may be helpful. In the present instance you would begin with three preliminary notes, C-sharp, C-natural, and B, and then play the rest of the half-steps in groups of four. Thus:



For some reason, many violinists are afraid of the glissando, and fight shy of any solo that has one. Perhaps they were made self-conscious by the strange sounds which resulted from their first efforts. I will admit that early endeavors do now and then produce rather comical sounds; however, given some thought and a little patience, the glissando is by no means so difficult to acquire. The essential point to remember is that it is a semi-involuntary movement produced by stiffening the upper arm and keeping the wrist loose. The upper arm is stiffened, and the finger moves down the string while the hand makes a vibrato motion from the wrist.

Some players can produce a very fair glissando as soon as they know how the effect is obtained; others find difficulty in coordinating the movement of the forearm with the vibrato of the hand. For the latter, a few days of slow practice is the solution of their problem. The run should be divided into groups of four notes, every half-step being sharply articulated by a quick backward snap of the hand. This practice will very soon develop a sense of the relationship between the movements of the arm and the hand; and as soon as it is felt, the tempo can be increased. In all glissando practice, no matter how slow, the upper arm should

## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

It is a bad mistake to put technique and music into two separate categories. In the last analysis, each is a part of the other, and the earlier a pupil realizes this the sooner his playing will become interesting and expressive. Good intonation is, of course, the first essential. Until a pupil can play at least fairly well in tune, and has developed an ear critical of his intonation, the matter of expression must take a back seat. But as soon as these qualities have been acquired he makes his studies sound as interesting as should by all means be encouraged to be can.

Here, however, we have to decide just what you mean by expression. I suspect that what you have in mind is varied dynamics rather than emotional feeling. Most studies do not lend themselves to the latter, but there are few that cannot be made interesting by appropriate dynamic shading. Many of the best books of studies do not have any dynamic markings at all, but the teacher who takes the trouble to mark in suitable *crescendi* and *diminuendi* will be well rewarded over the years by the rapid development of his pupils' interpretative abilities.

And it is not only on the purely musical plane that satisfying results will be noticed: the pupil's technical equipment also will be developing more rapidly. To play with more shading and color requires greater technical control, and to strive for these qualities is about the surest way to develop this control. As a simple example, take the *martelé* bowing. The pupil of average talent usually has little difficulty in learning to produce a very fair *martelé*—if he plays it *forte*. But can he also play it *piano*? Can he make an even, gradual *crescendo* or *diminuendo*, keeping the martelé clean and pointed? Usually he cannot. But if he is taught to play every *martelé* study with appropriate shading, it will not be long before he can produce an effective *martelé* in any dynamic shading that may be required. And the work that he has put in to gain this control will directly benefit his entire bowing technique.

This principle also applies to the *legato*. The pupil who can play a *legato* study smoothly with an even *mezzo-forte* tone has undoubtedly gained something that will always be of value to him; but the pupil who can play the same study with varied dynamic shading has certainly gained a great deal more, including the almost subconscious ability to play melodic passages with equally flexible shading.

One should never forget that technical

passage-work must be played with varied shading if it is to justify its existence. No longer is technique for its own sake satisfying to the intelligent listener. Too often one hears a violinist who plays his solos with full attention to the expressional possibilities of the melodic sections, but who treats the technical passages as technique and nothing else. No matter how excellently these passages may be played, the total effect is disappointing.

I said just now that most books of studies are printed without dynamic markings. There is one shining exception to this—the *Studies of Mazas*. Each of these studies is built around a specific technical problem, either for the left hand or for the bow arm, but all of them are written in so musical a style that they demand of the player that fusing of technique with expression which is one of the hallmarks of true artistry. The student who can play Mazas well is on the road to becoming an artist, whatever the future may hold for him.

## Tenseness in Public Performance

"Can you tell me why it is that when I play in public and feel myself in my right arm stiffens up? It always happens to me when I am playing a fourth movement of the *Lalo Symphonie Espagnole*, or anything else when I want to play intensely. When I am alone, I am able to play with my arm stiffens remains as firm as I wish. I am able to play softly. I get away with it, but I don't play as well as I should. I know it. . . . I am twenty-eight and have studied with good teachers. All of them have told me that I must learn to relax if I am to do my best in public, but they don't tell me how to relax. . . . I know I have a good bow arm, for I never have any trouble at home with any sort of bowing, even when I am sight-reading. It is only in public that I stiffen. Can it be nervousness, or is it more than that?"  
—Miss R. B. Ontario.

Without knowing you and hearing you play, it is not an easy matter for me to say just where your trouble lies. But I am inclined to think the explanation of it is that when you are playing at home you hold the bow too lightly; whereas in the stress and excitement of public performance you almost certainly hold it much more firmly. This puts a strain on the muscles of your hand and arm to which they are not accustomed, and consequently they become tense. At home, it is not likely that you play with the same intensity you feel urged to give out in public—in fact, it is not advisable to do so—but nevertheless you have to train your bow arm to be ready for the extra strain that will be put upon it. There are several exercises that will help you to do this.

To begin with, I suggest that you take the second study of Kreutzer and play it as rapidly as you can at the frog of the bow, using the wrist and finger joints only and holding the bow very firmly. In all likelihood you will find that your firm hold of the bow tends to stiffen your wrist and fingers. There is your problem in a nut-shell. But the solution, fortunately, is not difficult. Find a tempo at which you can maintain a firm hold and also keep your hand flexible, practice the study at this tempo for a few days, then very gradually increase the tempo until you can play it at least as fast as  $j=120$ .

(Continued on Page 350)







# "Sing, Ye Citizens!"

From a Conference with

*Herbert Huffman*

Director, Columbus Boychoir School

SECURED EXPRESSLY FOR THE ETUDE BY DORIS W. LEAKE

A UNIQUE Boychoir School which uses music, not as an end in itself, but as a motive for building character, has just completed its fifth year. This is the Boychoir School of Columbus, Ohio.

Resembling in many respects the boychoir of the popular "Going My Way" movie, the boys of the choir range in age from nine to fourteen years and are taken from all types of homes. Personality and attitude being important factors in selecting boys for the school, they must be recommended by public school and music supervisors.

Herbert Huffman, musical director and organizer of the school, first began to dream of a Boychoir School when he directed a small group of boys at Broad Street Church in Columbus, where he is Director of Music.

Starting the first year with forty boys, he organized the group into a choir which increased the second year to fifty members. The dream itself materialized the third year, when the church provided a building to be used by the school. Beginning with a meager budget of \$6,000, three academic teachers were employed, with Mr. Huffman directing the music. It was not until this year that Mr. Huffman received a salary. As other boys became interested the enrollment increased and the school, a nonprofit organization, has grown in five years to ninety-seven members

with a budget three times as large as that at the beginning. It includes on its staff four full-time academic teachers, two secretaries, Mr. Huffman and his assistant. It offers all the fundamental school subjects of grades five, six, seven, and eight, in addition to musical training, and is interdenominational. Physical training is also included in the program, and baseball is a favorite sport.

No tuition is charged, the school being solely supported by public contribution. However, the parents of the boys who can afford to do so contribute whatever amount they wish. It includes on its National Advisory Board such prominent people as James Melton, Gladys Swarthout, Lawrence Tibbett, Donald Dame, Hon. John W. Bricker, and Louis Bromfield.

## Few Disciplinary Problems

One and one-half hours rehearsals are given daily, forty-five minutes in the morning and forty-five minutes in the afternoon, Mr. Huffman using the piano for accompaniment or sometimes nothing at all. Most of the boys prefer the classical selections, but such songs as *Don't Fence Me In* are enjoyed and are needed as relaxation.

"The Boychoir School definitely helps solve delinquency in giving the boys a real sense of purpose.

First, they learn cooperation, then patience, dependability, and reliability. They learn that they have to keep appointments. We have few disciplinary problems, such as absences, tardiness, and misbehavior as the boys are extremely interested in music," Mr. Huffman explained.

The case of a boy at the present time enrolled in the school proves definitely that character can be built through music. Possessing musical ability and a very likable personality, the boy at the same time was a very poor student and presented a very serious disciplinary problem. The family was in poor circumstances, the widowed mother finding it necessary to work to support herself and the boy. Finding it a difficult problem to keep him in school, his former school principal called Mr. Huffman and asked his help in placing him in the Boychoir.

After the first three weeks of enrollment in the Boychoir School, the boy reverted to his old habit of truancy. Upon a second offense, Mr. Huffman, hoping to impress him, called him into the school room, and told him to gather up his belongings as he would have to return to his old school. As the boy sobsobbingly protested, Mr. Huffman informed him he would give him one more chance. As a result, he has become a different boy, developing a frank and open personality. Last year, when the school presented the opera, *Bastien and Bastienne*, he took the part of *Bastien*. His former principal, who heard him sing remarked, "If anyone had told me this would happen, I wouldn't have believed it."

## Concentration and Cooperation

In many other cases where students have presented a disciplinary problem they have worked out well in the Boychoir School because of their interest in music. As Mr. Huffman said, "Cooperation is the first essential for Boychoir School students. While it is fun to sing, music requires a lot of work. The boys must learn to concentrate for long periods of time. If a boy doesn't keep up in his school work, he loses his part in the choir and cannot go on trips out of town."

Aaron Cohen, now staff accompanist for radio station WBNS, got his start when he appeared with the Boychoir School in 1943 in New York Town Hall. Because of his excellent performance, he was awarded a scholarship in music. Mr. Huffman was of course disappointed when his former pupil turned to "swing."

A native of Plain City, Ohio, Mr. Huffman studied at Ohio Wesleyan University, going from there to Miami University, with the expectation of becoming a lawyer. However, his love (Continued on Page 346)



FIVE MEMBERS OF THE FAMOUS BOYCHOIR  
Columbus, Ohio



THREE BOYS FROM THE COLUMBUS BOYCHOIR  
in roles from "Bastien and Bastienne" which Mozart wrote when he was only twelve years old.



MR. HERBERT HUFFMAN  
Conductor of the Columbus Boychoir, receiving  
the Mutual Network award presented by the  
United States Junior Chamber of Commerce.

## SPRINGTIME IN VIENNA

Double thirds and double sixths were used so frequently by the Viennese waltz composers that they have become an idiom in these lovely compositions. The opening thirds of *Springtime in Vienna* should be played with a pleading *rubato*. Imitate the *legato* of the violin, phrase carefully, and you will come very close to the fascinating lure of the musical capital on the Danube. Grade 34.

Valse allegretto (♩=60)

STANFORD KING

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ten.

*p cresc.*

*poco rit.*

*p cresc.*

*mf*

*p cresc.*

*mf*

*f*

*dim.*

*p* D.C.

## POLKA

BEDŘICH SMETANA  
Arranged by Henry Levine

This highly chromatic composition of Bedřich Smetana (1824-1884), as arranged for piano, gives Etude readers the best known theme from his opera, "The Bartered Bride," the most famous of all Czech-Slovak operas. Smetana's great fellow countryman, Dvořák, wrote ten operas, but none has acquired a popularity equal to that of "The Bartered Bride." The Polka should be played with lightness, vivacity, and dash.

Moderato assai (♩ = 84)

*p dolce*

*cresc.*

*ff*

*p dolce*

*f*

*marcato e cresc.*

*ff*

*p dolce*

*cresc.*

*ff*

*f*

*f*

*sempre f*

*f*

*più f*

*ff*



# NOVELETTE (EXCERPT)

Schumann's set of eight piano pieces published about 1839 appeared during the ten years when he was actively creating many master works for the piano. These included the *Davidshindertance*, *Carnaval*, the *Pantastische*, the *Kinderszenen*, and the *Kreisleriana*. That period was followed by the great *Lieder* period. This excerpt from Op. 21, No. 7, is one of the finest imaginable octave studies. Grade 7.

R. SCHUMANN, Op. 21, No. 7

Ausserst rasch (♩=116)

Prestissimo

The musical score for Schumann's Op. 21, No. 7, 'Novelletto' (Excerpt) is presented in five systems. Each system contains a piano (treble) and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Ausserst rasch' (♩=116) and 'Prestissimo'. The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte). A 'Pedal' instruction is placed below the first system. The piece is characterized by rapid octave passages and intricate fingerings, with some measures marked with '52' and '51'.

This section continues the musical score for Schumann's Op. 21, No. 7, 'Novelletto' (Excerpt). It consists of five systems of piano and bass staves. The key signature remains one sharp (F#), and the time signature is 2/4. The tempo is maintained. The score includes dynamic markings: *f* (forte), *sf* (sforzando), and *p* (piano). The piece concludes with a final cadence in the bass staff.



# SPRING BREEZES

WALTZ

ROBERT A. HELLARD

Allegretto moderato (♩ = 63)

The piano part of the score consists of six systems of music. The first system begins with a forte (f) dynamic and includes a triplet of eighth notes. The second system features a mezzo-forte (mf) dynamic and a 'Ped. simile' instruction. The third system includes a 'poco rit.' (poco ritardando) marking. The fourth system is marked 'mf a tempo'. The fifth system includes a '(To Coda)' instruction and a 'Fino' marking. The sixth system concludes with a 'Ped. simile' instruction.

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The Trio section begins with a 'dolce' (sweet) marking and a piano (p) dynamic. It consists of two systems of music. The first system includes a 'poco rit.' (poco ritardando) marking. The second system includes a 'D.S. al' (Da Segno alla fine) instruction. The Coda section follows, marked 'Coda' and 'p poco dim.' (piano poco diminuendo). It consists of two systems of music, ending with a 'pp' (pianissimo) dynamic.

\* From here go back to the beginning and play to *Fine*; then play TRIO.  
JUNE 1946



This alluring melody is the "theme song" of the radio production, "Music That Endures," and is known to millions. Grade 4.

Lento, teneramente  
*accanto*

ADOLF G. HOFFMANN

Lento, teneramente  
*p cantando*

ADOLF G. HOFFMANN

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a grand staff with treble and bass clefs. The music is in 3/4 time and includes various dynamics such as *pp*, *p*, *mp*, and *f*, as well as markings like "Lento, teneramente", "p cantando", "poco rall.", and "pp morendo". The notation includes complex chords, arpeggios, and melodic lines with ornaments. The page is numbered 1045 in the bottom left corner.

## JOHN TIEMAN

In slow waltz time ( $\text{♩} = 48$ )

In slow waltz time (♩ = 48)

*mp*

*mf*

*f*

*p*

*poco rit.*

*Fine*

*mf a tempo*

*p*

*p*

*poco rit.*

*D.C.*



# PRELUDE IN E MINOR

Henry Louis Reginald de Koven (1859-1920), while best known for his grand operas, "The Canterbury Pilgrims" and "Rip Van Winkle", and for his many very tuneful light operas (particularly "Robin Hood"), was a facile pianist and had high ambitions for his piano pieces. This *pizzicato* composition is one of his best. Grade 4.

REGINALD DE KOVEN, Op. 165, No. 2

**Allegro con spirito**

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THE KNUDE

# WHITE ORCHIDS

BRIDAL PRELUDE

Hammond Registration

Sw. A3 00 10 5320 430

Sw. B 00 00 7002 000

Gt. B 00 00 5552 300

JAMES FRANCIS COOKE

Trans. by Clarence Kohlmann

Sw. Tibia, Vox Humana S'  
Gt. Oboe, Horn Diap. S', coup. to Sw.  
Ped. Bourdon 16'

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Samuel O'M. Cluff

# FOR YOU I AM PRAYING

FOR DUET OR TWO-PART CHOIR

IRA D. SANKEY  
Arranged by Rob Roy Peery

*Andante con espressione*

*pp* For you I am pray-ing, *p* For you I am pray-ing,

*Andante con espressione*

*pp* *mf* *p* *mf*

senza Ped.

*p* *rall.* *p* *rall.* I'm pray-ing for you.

*p* *rall.*

Ped.

SOLO or UNISON

*mf a tempo*

1. I have a Sav-iour; He's plead-ing in glo-ry; A dear, lov-ing
2. I have a Fa-ther; to me He has giv-en A hope for e-
3. When Je-sus finds you, tell oth-ers the sto-ry, That your lov-ing

*a tempo*

*mf*

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THE ETDUE

Sav-iour, tho' earth-friends be few; And now He is watch-ing in  
ter-ni-ty, bless-ed and true; And soon He will call me to  
Sav-iour is their Sav-iour, too; Then pray that the Fa-ther will

ten-der-ness o'er me, But oh, that my Sav-iour were your Sav-iour, too.  
meet Him in glo-ry, But oh, that He'd let me bring you with me, too.  
bring them to glo-ry, And pray! will be an-swer'd; was an-swer'd for you.

*rit.*

REFRAIN

*mf a tempo* *rit.* *espressivo* *a tempo*

For you I am pray-ing, For you I am pray-ing, For you I am  
*mf a tempo* , MELODY , *rit.* *espressivo* *a tempo*

*a tempo* *mf* *rit.* *espressivo* *a tempo*

pray-ing; I'm pray-ing for you. A-men, A-men

*p*

\* Go into a hum.  
JUNE 1946



# PURPLE DUSK

RALPH FEDERER

VIOLIN  
Andante moderato

PIANO

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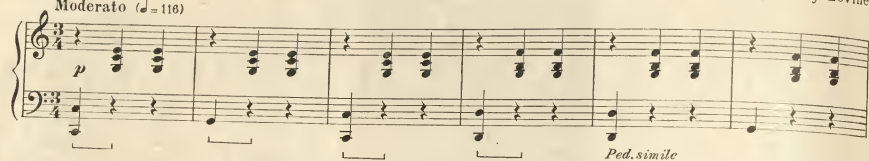


# LILY PADS

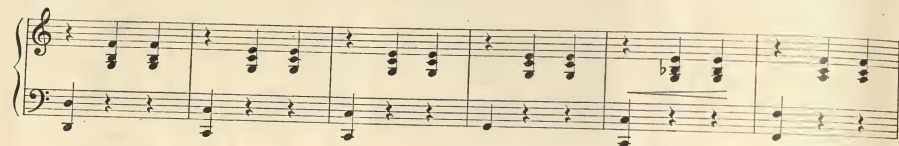
SECONDO

HAROLD LOCKE  
Arr. by Henry Levine

Moderato (♩ = 116)

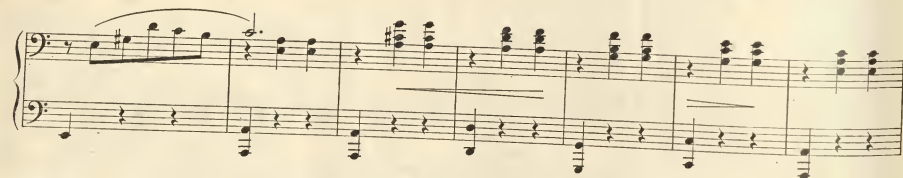


*Ped. simile*



*Fine*

*mp*



*rall.*

*D.C.*

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# LILY PADS

PRIMO

HAROLD LOCKE  
Arr. by Henry Levine

Moderato (♩ = 116)



*mp*



*Fine*

*mf*



*rall.*

*D.C.*

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Nelle Richmond Eberhart  
Grade 2. Andantino (♩ = 63)

# AT DAWNING

CHARLES WAKEFIELD CADMAN®  
Arr. by Ada Richter

*mp*  
*p*  
*cresc.*  
*ff*  
*Fine*  
*rit.*  
*D.S.*

love you;  
When the bird - lings wake and cry,  
love you;  
When the sway - ing blades of corn  
Whisper soft at  
break - ing morn,  
Love a - new to me is born:  
I love you, I love you.

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Grade 2. Moderato (♩ = 80)

# PUPPETS ON PARADE

LEWIS BROWN

*f*  
*cresc.*

jer - kily

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*cresc.*  
*ff*  
*Fine*  
*f*

*D.S.*

# BICYCLE RIDE

J. J. THOMAS

Grade 1. Tempo di Valse (♩ = 60)

*mf*  
*Fine*  
*mf*

*D.S.*

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## The Violinist's Forum

(Continued from Page 321)

You should practice in a similar manner in the middle of the bow and in the upper third; in the middle with the wrist and finger motion only; in the upper third with the forearm participating sufficiently to produce a good *detaché* stroke. Practicing a powerful, cleanly-articulated note in the upper third will also benefit the bow in the middle and lower thirds. In all these exercises produce as much tone as you can, and never forget that all four fingers must be firm on the bow and that your wrist and fingers must remain flexible. Later, as you feel yourself gaining control, practice in the same way the eighth study of Kreutzer and the second, eighth, and twenty-second studies of Rode.

Together with these rapid bowings you should practice long, sustained, forte strokes. Start with eight seconds to each note, bowing close to the bridge and striving for a full, intense tone. The main thing to watch is the change of bow: it must be made by a flexible motion of the wrist and fingers, without any weakening of the grip on the bow. You can also practice three-octave scales, eighth notes to a bow and one second to each note.

In the past two and a half years THE ETUDE has printed several articles in which I suggested various exercises for development of technique and coordination. It might benefit you to look through the back numbers of the magazine, particularly those for December

1943, January and December 1944, November 1945, and April 1946.

## Competitions

A BAND MUSIC COMPOSER'S CONTEST for the best "Concert Descriptive March," the award to be one hundred dollars, is announced by the Rock River Valley (Illinois) Music Festival. The composition will be entitled *Salute to the Twin Cities* (Sterling and Rock Falls, Illinois) and will be given its first performance on the festival program on August 2, at Sterling, Illinois. The closing date for entries is June 30, and all details may be procured by addressing Mr. Elmer Folkers, Secretary, Rock River Valley Music Festival, Sterling, Illinois.

COMPOSERS are invited to enter a competition for a new anthem to be added to the Chapel Choir Series. The contest is sponsored by the Chapel Choir Conductors' Guild of Capital University, Columbus, Ohio, and full details may be secured by writing to Mrs. Boyd Henry, Secretary of the Guild, 545 East Allen Street, Lancaster, Ohio.

THE COLUMBIA UNIVERSITY BAND offers a first prize of one hundred dollars to the winning composer of an original composition for full symphonic band. The contest closes November 1, 1945; and full details may be secured by writing to Dr. Harold Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

The Rachmaninoff Memorial Fund, Inc. is sponsoring a contest to discover America's outstanding young pianist. A series of preliminary regional auditions will be held in December, sometime after September 1, with the finals to be held in New York City.

City in the spring of 1947. The dead line for filing applications is July 1, 1946; and all details may be secured by writing to the Rachmaninoff Memorial Fund, Inc., 113 West 57th Street, New York 19, N. Y.

## Musicians in World War II

(Continued from Page 323)

branch of activity where he might pursue his profession—in a radio station, in an office that serviced entertainments, and so forth—and when this happened, it gave him a better start than he would have gotten in civilian life. Such young artists had mental stimulation, a scope for development, travel, excitement, the chance to experience new sights and conditions, and, above all, a sense of togetherness with the work for which they were prepared. These young men will come back greatly enriched and more than ever able to take their place in the world of art. I can think of many job assignments that must have been a pure joy. I should have enjoyed them. I know. One that I happen to remember was the charge of a beautiful little island in Hawaii. Certainly, there was routine work to be done—but after, there was leisure for practicing, for thinking; the man assigned there looked out over the ocean, took wonderful walks up the sides of two choice specimens of volcanic, rugged and studied nature, and among the rarest of luck could one find a combination like that in civilian life!

"Again, many young artists of already established name—men like Eugene List and Edward Kilenyi—were employed with matters musical. It was less fortunate for young artists without an already established name; in such cases, there was no public evidence of their natural abilities and consequently less chance of reserving them for their own work. And, of course, suffered hardship in being deprived of it. This brings me to say, and for the first time, something that I often thought but hesitated to express during the war emergency. It is that I believe it to be a mistake to draft into regular service those who, by natural ability and intensive training, can give more than routine values. Many countries that were harder hit by the war than we were, made it possible to keep performers at their own jobs. And they did so by any means, including the use of performers, of enriching the others. That, I think, is the wiser procedure in the long run; for the men in service need all the spiritual and emotional stimulation they can get, and where they can get it from their own group they receive it enthusiastically.

"On the whole, then, I should say that experience in the military services was far from a loss to musicians, despite the unavoidable hardships it involved. Some men will have a hard time finding their way back, musically, to the point at which they left off. But in many more cases, the combined influences of discipline, comradeship, of travel, of excitement, of emotional impact and of spiritual eagerness must have a stimulating and studied nature, and among the rarest of luck could one find a combination like that in civilian life!

"Again, many young artists of already established name—men like Eugene List and Edward Kilenyi—were employed with matters musical. It was less fortunate for young artists without an already established name; in such cases, there was no public evidence of their natural abilities and consequently less chance of reserving them for their own work. And, of course, suffered hardship in being deprived of it. This brings me to say, and for the first time, something that I often thought but hesitated to express during the war emergency. It is that I believe it to be a mistake to draft into regular service those who, by natural ability and intensive training, can give more than routine values. Many countries that were harder hit by the war than we were, made it possible to keep performers at their own jobs. And they did so by any means, including the use of performers, of enriching the others. That, I think, is the wiser procedure in the long run; for the men in service need all the spiritual and emotional stimulation they can get, and where they can get it from their own group they receive it enthusiastically.

More Concerning George Saint-George  
Since writing the recent comment on this composer, I have received letters from Miss Nell Dill, Cleveland; the Rev. R. V. Wilson, Orangeville, Ontario; J. F. Scarlett, Lowell River, B. C.; and Saul Ambrovich, Los Angeles, Calif. The biographical material these correspondents have furnished is much more complete than the material I had previously used. It is the degree of admiration expressed for Saint-George's Suites in the Old Style. It would seem that they should be much better known, very well suited to the high school orchestra. The Suites, in the keys of G and D, are published by Algemein of London. I appreciate deeply the kindness that prompted so many readers to write to me about Saint-George.

Price of a Durer Violin  
W. H. M. California—Have never heard of a Wilhelm Durer violin selling for the amount you mention. The usual price is between one hundred and one hundred and fifty dollars. An especially well-made specimen might bring a little more. If you are interested in the practice of violin, I think you should take it to a reputable dealer for appraisal before you buy it. There are hundreds of makers whose violins sell for around five hundred dollars, so it would be futile for me to recommend any particular maker. The choice of a violin must depend to a very large degree on the player's temperament and personal preferences.

Material for Class Teaching  
Miss G. L. T., Ohio—Every teacher who does much class teaching faces a different problem with each different class, and the material she uses should be chosen with an eye to those problems. I think your best bet would be to write to the publishers of THE ETUDE asking to have several methods sent to you on approval. Then you could choose those best suited to your needs.

Tools for Violin Making  
S. M. W., Maryland—As a result of the war, tools, molds, and so forth, for violin making are not as easily obtainable as they were a few years ago. However, I suggest that you write to The Metropolitan Music Company, 222 Fourth Avenue, New York City, telling them what you want. If tools and materials are available, I think that company will have them.

Play by Ear  
Miss H. W., British Columbia—I hardly think that one could compare the violence of the contralto voice with the quality of the violin to the soprano. The violoncello (cello, short) is a bass instrument, and it bears the same relationship to the violin that the bass voice bears to the soprano voice. For an adult, all string instruments are rather difficult to learn. However, the left-hand position on the cello is much more natural than it is on the violin; for that reason, many adult beginners find the former the easier instrument. (2) Anyone who can play by ear is lucky, provided he does not rely on it exclusively. To develop technique, one must play a great deal from notes; furthermore, one must learn to see, not only the notes, but also all the other markings that are printed on the page. The ability to play by ear is certainly a great help in memorizing.

The Cost of a Good Bow  
T. B. California—You can buy a good violin bow for one hundred dollars. You can also pay as much as \$250. The greatest bow maker of all time was François Tourte. There were many other very fine makers, such as Klotz, Lupat, Vairat, many Tubus, Barry, and others. A. J. B. Vuillaume bow, in good condition, would be worth from two hundred to three hundred dollars. The qualities to look for in a bow are balance, elasticity, and strength. But the most important quality is whether it fits your hand or not, whether it does what you want it to do. Rarely do two violinists agree on a bow; one may think it

## VIOLIN QUESTIONS Answered by HAROLD BERKLEY

is perfect; the other would not use it if he were paid to do so. So much depends on the player's bow technique and on his temperament.

Concerning Appraisals  
J. A. B., Maryland—I have no personal acquaintance with any violin dealers in the town you mention. I can only conscientiously recommend anyone to whom you could take your violin for appraisal. Why do you not ship it to one of the firms in New York? I have mentioned from time to time in these columns? Then you would know you were getting an entirely dependable appraisal. As for some time, you know that the chances of your violin being a genuine Strad are extremely remote. So don't be shocked at anything the appraiser may tell you. By the way, did you read my article on violins in THE ETUDE for last January?

To Develop the Bow Arm  
S. M. N., Nova Scotia—My best thanks for your very cordial letter. I am very happy indeed that my books and the articles I have written for THE ETUDE have helped you so much. To know that one has been able to help another person is always gratifying. Without hearing you play, it is almost impossible for me to suggest ideas that would help you with your bowing. There is one book, however—Tremblay's—written by Leclair-Kreutzer. This solo requires a very good bowing. It will certainly help you. If you practice it carefully you will certainly benefit from it. The studies you are doing are all excellent. A lot of time spent on Fiorillo—there is much splendid practice for the bow arm in those thirty-six studies.

More Bow Markings Needed  
D. S. C., Michigan—I fully agree with you that many of the more important student's concerti should be re-edited in the light of modern advances in violin technique. Publishers, however, tend to be conservative, and are usually not easily persuaded to make changes in numbers that are already selling well. And there would certainly be no point in re-editing the various types of bowings. The poor little staccato dot, for instance, is such a venerable old friend that it is so many different things. One must rely on one's taste and understanding.

Define Proof  
Miss J. C., Pennsylvania—The line "Made in Czechoslovakia" on the label of your violin is a certain indication that the instrument is not a genuine Stradivari. It was worked in Cremona, Italy, not in Czechoslovakia. The violin may have come from twenty-five to twenty-five dollars.

Plastic Vins  
A. G. S., Wisconsin—As an experimenter, a few violins were made not long ago of transparent plastic. They proved to have a fairly pleasant quality of tone, but lacked power. While the tone was of better quality than that of those wooden boxes that are optimistically called violins, it did not compare with a really well-made violin. I have not been able to discover whether these plastic instruments are on the market, but I doubt that they are.

Value of a Genuine Guitardus  
Miss W. M., D., Missouri—A genuine J. F. Guitardus violin, in good condition, could be worth as much as \$2,000. However, there are many correctly-worded Guitardus labels inside violins which are not worth one-tenth of that amount. It is very easy to imitate the name of the maker. As I have said many times in these columns, a transcription of a label of 20 or 30 years old in judging the origin and value of a violin. If you wish to know the value of your violin, you must take it to a reputable dealer for appraisal. You could send it with complete confidence to any one of the firms that advertise in THE ETUDE.

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## Diction-Diction-Diction

(Continued from Page 318)

might be well to mention that it is highly improbable that any two persons can say a single letter in exactly the same way, so when you read in one of the mentioned books that the "a" should

be pronounced as in "father," the active mind can quickly conjure up the many varieties of pronouncing this word, from the broad "a" as in "father" to the short "a" of the Irish "father." Hence, it becomes obvious that the singers in chorus will have to pattern their articulation of the letters and syllables after that of the director. (Let's hope he can speak our language without foreign accent embellishments). Inasmuch as

these articles are being written from the standpoint of a high school choral director, other foreign languages will not enter into the discussion, but the following suggestion is made, that if a song has to be sung in French, Spanish, or German, the best teacher in that language available in the school should be asked to aid in the procurement of the best pronunciation possible. If more attention were paid to the

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great importance of consonant articulation, much of the muddiness of diction would be eliminated, for contrary to widespread opinion the consonants are of equal if not greater importance than the vowels. If there were no bones in our bodies we would be as shapeless and glutinous as a jelly fish. Consonants have often been referred to as the skeletal part of the word. Without consonants there would be no difference between the speech of man and the utterance of beasts, so the importance of consonants cannot be overemphasized. It is true that the vowels are the flesh of the word and upon this flesh we drape the singing tone, but as previously mentioned a song which consists solely of vowels is not compelling in interest and lacks the sparkle and zest which crisply articulated consonants can add. A few of the consonants are capable of bearing sustained sound: L, M, N, NG, V, Z, but all others fall into explosive and vowel stoppage groupings.

Someone has said that consonants function as "starters, spacers, and stoppers," which explains all too succinctly their actual functions. It is exactly in these three operations that the chorus singer shows his ignorance of effectively using such letters. A "starting" consonant must not only be discernible to the ear but it must partake of the pitch of the following vowel, and if this consonant is one of the singing consonants it must sing with the vowel. The "spacer" consonants must actually space the vowels apart crisply, alertly and with the proper emphasis in order that the particular vowels may be made clear. When double consonants appear as spacers, for instance in "de-scribe," the first "s" is eliminated. It is with the "stopper" consonants that the singer often shows complete disregard for the true function of the closing letter. Someone has told him he should not "pop" the final "n" and the word "note" will be emasculated to "no," thus giving no meaning to the word for the listener. On the other hand, true to singer-contrariness, he will linger over the final sibilants—S, SH, C, Z, until the effect is that of a slow leak in a tire. One of the greatest weaknesses of the singer in connection with consonants is that of anticipating the spacer or stopper consonant so that the effect becomes ludicrous, like that of a person walking to a chair who starts the act of sitting down as the chair is still being brought to him. I have often felt that publishers would do choruses an incalculable amount of good if they would adopt a different method of printing syllables, so that the last two mentioned types of consonants would be spaced off by themselves so the singer could visibly see and be warned—"not yet!"—in the sounding of those letters.

Vowels fare much better in the mouths of singers than the consonants, perhaps because there are fewer of them, but more likely because voice teachers and choral directors spend much time vocalizing with them. Theirs is the real task of carrying the music along, hindered every note or two by some stumble-lum consonant which will for a second completely close the mouth to the issuance of any sound, or which will take formation back to the beginning of the vocal line, causing a bottle neck of the vocal tone in that region. The vowel is responsible for the quality of the tone as well as the pitch, for an improper formed vowel sound will wreck havoc with both of those important qualities of a good chorus.

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Singer-inertia again is noticeable when a singer, for instance, will sing an "ah," yet before the third beat of a whole note is reached will lazily have let the jaws close until the forthcoming sound has changed to "uh" with an appreciable loss of quality and some pitch. Vowel purity and consonant clarity must continue to be the two greatest objectives in good diction.

When the amateur begins to sing in a church choir, or chorus, he labors under a false impression that there are two pronunciations for words; one to be used when speaking, the other when singing, so immediately he sings the word "man" as "mon" and "ship" becomes "sheep." Even experienced directors will palliate such distortion of words under the guise of securing better tone. There are not two ways of pronouncing words and the final authority as to whether the "i" in "ship" is long "ee" or short "i" must go to the dictionary. To condone "I weel go

down to the sea in ships" for "I will go down to the sea in ships" is not only to present an impossible means of transportation to the audience on the one hand, but also to further strengthen the singer in assuring him he can continue to take other and more miserable liberties with words.

Song is a combination of words with music, and the director can never become oblivious to this wedding of the two. There are times when he will have to decide which has priority in performance, the text or the music, but if he thinks clearly he will justly arrive at the conclusion that music must be kept in the ascendancy and that the text is often merely the excuse for bringing the music into creation. The technique of words is a highly specialized part of a singer's equipment and he must always give the greatest effort and consideration in projecting his words so they can be both heard and understood.

## Drums and Cymbals

(Continued from Page 319)

aluminum, but many of them have been impractical for use. White metal has been used with satisfactory results. The world's greatest manufacturers of cymbals is the K. Zildjian Co. of Constantinople who have been making cymbals for over three hundred years. Cymbals are found in all countries and are of various sizes. The Grecian cymbals are small in size, about three inches in diameter, and are tuned to a very high pitch. Among the favorite accompaniments for the voice in India, the cymbals. One can find them of every size in the Indian orchestra. The size regu-

lates the purpose for which they are used. Sometimes it is to punctuate long phrases, sometimes seemingly to wake one up when the little brass ones are like the castanets of the Spanish, just rhythmic time-keepers. The Ewe speaking people of Africa call their native cymbal the chik-chik. The Japanese cymbals are called the do-bayashi and are popular at festivals or in temples and theaters. In the Philippines, they are called platillos and are undoubtedly of Chinese origin, anciently called pom-pang. All, regardless of name, provide interesting research material.

## Band Questions and Answers

by William D. Ruel

### Lip Control in Oboe Playing

Q. I have just taken up the study of the oboe with the school band instructor helping me as much as he can. I am finding it very difficult to keep my lips in a smiling position when blowing the tones. I say smiling, I tend to get filled with air. Will my control develop in time so that the tones will respond easier?

A. I suggest that you practice the following routine when forming your embouchure before producing the tone. (1)

Place the lips slightly over the top of the mouth, keeping the chin pointed. (3) Place the reed into the mouth. (4) Draw the lips in toward the center of the mouth, one up and one down, in the position suggested in Points 1 and 2. The drawing of the lips toward the center of the mouth will tend to eliminate the

pulling of the cheeks, as well as develop endurance and control. The drawing back of the lips, however, should always precede the act of drawing them toward the center. Keep the chin pointed at all times.

### Developing a Community Orchestra

Q. Through The Ewe I have noticed that you have helped many teachers in the organization and development of community orchestras. I am a teacher of piano and have studied the violin for a period of five years. Last summer I was asked by the Recreation Commission of our community to direct a Children's Orchestra. I accepted the invitation, and the project proved to be very successful. I would like to increase the personnel and will appreciate any suggestions that you might have to offer.—R. V. M., New Jersey.

A. I suggest that you confer with the administration of your local schools and city and ask their cooperation and support of your program. If this is granted, the next step is a public meeting in either the high school or civic auditorium at which time plans such as personnel, equipment, rehearsal schedule, and other problems can be discussed. Since the project is sponsored by the Recreation Commission, why not encourage all qualified adults as well as school students to join the orchestra? Many adults are frequently available just when an opportunity to participate in an ensemble. You can make this a truly community project. Our communities need a great many more such bands and orchestras.

### Solos for Flute and Piccolo

Q. Would you please recommend a solo for the flute and also one for the piccolo? I have played for five years and I am first flutist in our school band and orchestra. I also play in the local American Legion Band. Would you please give me some suggestions to the possibilities of my earning a living by playing the flute and piccolo? I am seriously considering professional playing as a career.

—J. E. N., Pennsylvania.

A. I suggest the following flute solos: Strife Solo de Concert in F by Demersseman, Sonata No. 6 by Handel, Concerto in G major by Mozart. For piccolo I recommend La Rosignol del Opera by Danare or Chant du Rosignol by Filio-povsky.

As to your ambition to follow a career as a professional flutist, the decision should be based on your talent, preparation, background, and ambition. I suggest that you immediately seek a fine symphony flutist, play for him, and ask his opinion on the matter.

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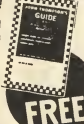
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"FORWARD MARCH WITH MUSIC"

## Battistini, the Incomparable Master of Bel Canto

(Continued from Page 313)

recital one was immediately struck by his impressive bearing and traditional courtliness. He completely refrained from the professional mannerisms of the theist had taken a short promenade on the boulevards during the afternoon. This was the only preparation he needed, and the usual "warming up" so necessary to the average vocalist. During his closing the audience seemed more absorbed in self contemplation than in giving its attention to the great artist who stood on the platform. But as he continued with the familiar aria "La Favorita" sung without hurry, in the most natural manner imaginable, the attention of all the listeners was captured and until the end they remained under the spell of this magical art. Three arias from "La Favorita" were included in the program, and after the concluding *Largo al factotum* the audience was swept into a sort of clamoring frenzy. After the encore a few friends took the recitalist to an intimate supper during which Isidor Philipp asked him to come again and give another concert for the benefit of his "Association of former Paris Conservatoire students." To this request Battistini yielded most graciously, but a few days later he sent a message expressing his deep regrets and telling of a sudden illness and his doctors' veto on traveling. Two more weeks elapsed. . . . Then another telegram from Italy brought the sad announcement that the great singer had passed away. The magnificent voice was forever stilled.

It was one of those events which took place at the Salle Gaveau in Paris, but no one suspected it would be his final farewell. Faithful to an old custom, Battistini had taken a short promenade on the boulevards during the afternoon. This was the only preparation he needed, and the usual "warming up" so necessary to the average vocalist. During his closing the audience seemed more absorbed in self contemplation than in giving its attention to the great artist who stood on the platform. But as he continued with the familiar aria "La Favorita" sung without hurry, in the most natural manner imaginable, the attention of all the listeners was captured and until the end they remained under the spell of this magical art. Three arias from "La Favorita" were included in the program, and after the concluding *Largo al factotum* the audience was swept into a sort of clamoring frenzy. After the encore a few friends took the recitalist to an intimate supper during which Isidor Philipp asked him to come again and give another concert for the benefit of his "Association of former Paris Conservatoire students." To this request Battistini yielded most graciously, but a few days later he sent a message expressing his deep regrets and telling of a sudden illness and his doctors' veto on traveling. Two more weeks elapsed. . . . Then another telegram from Italy brought the sad announcement that the great singer had passed away. The magnificent voice was forever stilled.

## The Dramatic Last Hours of Mozart

(Continued from Page 306)

Germany, with its luminaries of that age, recognized his greatness. The faithful Joseph Haydn, who felt that he was unworthy to share in the limelight of Mozart's genius, was one of his greatest admirers. But the generous lightheartedness of Mozart robbed him of the business acumen so necessary to a man of his genius. Everyone with whom he dealt but himself became entangled by his productions. He was robbed by unscrupulous agents and managers, and his concert was poorer than before, but he believed that the poor were entitled to music, as well as those who could afford the luxury. . . . One day a boy came to Mozart in Vienna. He was seventeen years of age, but the untidy shock of hair above his flattened face made him appear older. He requested that Mozart accept him as a pupil, to which the Master disagreed, which he did, however, one of Mozart's own compositions. He played so indifferently that Mozart became intolerant. He invited the youth to play, however, one other room and called out to his visitors: "Come, look at this person; he will make a big noise in the world one day." Dismissing the youthful Ludwig von Bee-

thoven, he knew he had listened to a rare genius. . . . Becoming weakened and ill from constant privations, it was necessary to consult a physician. His loneliness when his wife was on her vacations, did not help when she returned, and he was still a little fatigued in her presence. She noticed his decline, however, and it was now occupied. She was devoted to restrain his efforts and she hid the score from her husband. Taking days or hours of rest, Mozart again and again begged for his manuscript. Finally Frau Mozart gave it to him, and he started eagerly outlining parts of it. "I am writing this Requiem for myself," he said. "I feel the taste of death upon my tongue," he added; and so it was that he considered the strange messenger one from heaven, although he had been seen by a vain nobleman, who, as a musician, wished to impress his friends by indicating that the work came from his pen. . . . To Sussemayer, one of Mozart's beloved pupils, he entrusted the finishing of the work. As he lay dying, Mozart sang the alto in a voice so weak it could hardly be heard. A pupil rolled the piano close to the composer's bedside. The master directed by nodding his head. Mozart's

great glassy eyes swam with tears as they sang, causing all men around his bed, to weep openly for the genial man they had loved. On December 4th, they sang his Requiem for the last time. Mozart was so weak he could not sit up. He died at one o'clock that night, December 5, 1791. He was organist at the Vienna Cathedral at the time of his death, but before he closed his eyes he begged his wife not to report his demise until the man in line for his post at the Dom could be installed as his successor, otherwise another might be chosen in case of death. Faithful to the last, he showed consideration for his assistant. His burial was the most pitiful

affair with none save three friends to witness the blessing of the corpse in a side chapel of the Dom. His wife, too overcome by her long vigils, was absent. One of his former benefactors was prevailed upon to pay for the casket, which was of the cheapest kind. It rained as the little cortege left the church, and one after the other retraced his steps toward home, leaving the unaccompanied coffin to be interred in the pauper's grave, with but one public servant to lower the body of "The Great Genius" into the earth. Nowhere else have we a record of a man singing his own Requiem, as Mozart did his own death song.

## The Amazing American Tour of Jenny Lind

(Continued from Page 309)

losing our speed." A cow named Jenny Lind won first prize at the New York State fair, her picture shows. . . . Of many stories of her generosity, two are typical. A Swedish servant girl journeyed to Boston from Duxbury for a mere peep at Prok. Lind. They waited for hours about old times in the 'old country,' the maid was given a choice seat and sent home in a carriage with a goodly sum in her purse. . . . Jenny's secretary told her of hearing a girl say as she laid down three dollars

for a ticket. "There goes half my wages, but I am determined to hear her sing this concert." "Poor girl," exclaimed the diva. "Go find her, Max, and give her this with my compliments." She gave him a twenty dollar gold piece. . . . Lyman Abbott wrote after hearing her sing "I know that my Redeemer Liveth": "It is impossible to doubt the Resurrection while she sings. She seems a celestial witness; to doubt her testimony is to doubt her veracity."

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# Junior Etude

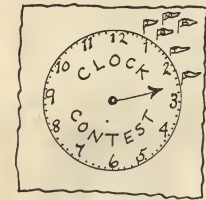
Edited by

ELIZABETH A. GEST

Clock Contest

by Edna M. Maull

Draw a clock face in a center of a piece of cardboard. Make a hand for a spinner from an old game, or cut one from thin card. Glue it and attach to clock with pin so it can be revolved. Pin up on studio wall. Make small pennants of colored papers, each one bearing the initials of the pupils or club members and pin beside clock. The first contestant to get his pin moved around the clock to twelve, starting at one is the winner.



Finger Dance

by Marjorie Hunt Pettit

I'm dancing on my fingers  
Right up and down the keys,  
With dainty turns and pirouettes,  
As lightly as a breeze.

A minuet is stately,  
A saraband is slow;  
A tarantella speeds along  
As fast as it can go.

A polonaise is lively  
With syncopated grace;  
A hornpipe makes my fingers jump,  
And fly from line to space.

I'm dancing on my fingers—  
But Mother smiles at me  
And says, "How well you're  
practicing!"

She doesn't know, you see.

Coöperation

by Ruby D. Austin

"What does coöperate mean, mother?" asked Bob. "I heard Miss Ross talk today he was not very cooperative at his music lessons."

"It means working together, helping each other to do something," she explained. "The last time your music club met here you and Jack helped write the invitations and plan the stunts and programs. You coöperated with Miss Ross to make it the success it was. Then, last week you coöperated with each other to build that music cabinet, for the club. Remember? You had the boards, Jack had the tools he got for his birthday, and Jim had the paint. You coöper-

ated to make it the success it was. At the studio Miss Ross tries to help you learn to play well; you follow her instructions willingly; you coöperate with her so you will be successful in your music work."

"I see. Well, now, a little coöperation, mother, if I bring in the wood and pare the potatoes, and you cook dinner, and I eat so I can practice my music afterwards, that is coöperating, isn't it?"

"Of course. You have the right idea and I will be glad to have your help. Coöperating about the right things makes everything easier for everybody."



seems magnified; when the sudden cry of a wild coyote, or even the sound of a horse's hoof striking a stone would cause a stampede. Therefore the cowboys keep singing all the time to keep the animals quiet, as the human voice has a

## Cowboys and Their Songs

by Paul Fouquet

THE RODEO arrived in town and Uncle John promised to take Bobby to see it. Bobby had never been to a rodeo and it turned out to be far more wonderful than he anticipated. He was thrilled by the trick riding, the bronco-busting, the colorful regalia of the cowboys with their high-heeled boots, tennison hats, and colored scarfs.

On the way home Bobby remarked, "Cowboys are such lively fellows, Uncle John. Then why are their songs so sad, like 'Headin' for the Last Round-Up and Bury Me Not on the Lone Prairie'?"

"Well," answered Uncle John, "suppose you spent most of your days and nights alone on the range, riding around for miles and miles, tending cattle. How do you think you would feel? You'd be lonesome, too. What would you sing about?"

"Oh, a *Home on the Range*, I suppose," Bobby replied.

"Of course. The cowboys frequently express their feelings in their songs. Then they use songs to help them in their work, too. They could scarcely do their work well without some songs."

"How do you use songs in their work? That sounds easy."

"But a cowboy's work is anything but easy. When moving a herd of cattle—thousands of animals at a time—if the cattle have a tendency to lag, the cowboy tries to get them into a better pace by singing a snappy, rhythmic song. Then sometimes he sings them lullabies. Don't smile like that, Bobby! I said lullabies! You see, a herd of cattle is easily frightened, especially during the night when every little sound

soothing effect on them; and also to let the animals know just where the cowboy is, so they can hear him approach, instead of having him come upon them suddenly. A stampede is something to be avoided at all times, if possible, and the cowboy rides slowly around all night for miles and miles, singing simple songs with a steady, monotonous rhythm which he takes from the foot-fall of his horse. The slow pace of his horse is his metronome. These cowboy songs and ballads are an important contribution to our American folk-music."

"That's very interesting, Uncle John, and now I can see why they sing the way they do. But then, they have fun, too, don't they? I mean when they are not in rodeos or riding the range?"

"Of course, just like everybody else, they have their parties and dances. Nowadays most of the ranch houses have radios and can therefore have the best dance music, but formerly they would have a self-taught fiddler who would play with amazing speed and endless variations some old dance tune or 'break-down', as they called it, such as *Turkey in the Straw*. You might learn that, some day, Bob, as well as *Red River Valley*, *The Lone Star Trail*, *I'm a Poor Lonesome Cowboy*, and *Git Along, Little Dogies*. By the way, we should be singing *Git Along, Little Dogies* right now, or we'll be late for dinner." Do you know what dogies are, Bob?

"None. Haven't an idea!" confessed Bobby.

"They are little baby calves, too young to herd, and they are sometimes too small to keep up with the pack of the big herd."

"Let's go for the rodeo again tomorrow, Uncle John, because I know so much more about cowboys and their music now."

Quiz

No. 11

1. What is a baton?
2. What is meant by *dolce*?
3. When was Haydn born?
4. Give a term meaning as fast as possible.
5. In what country is the scene of the opera "Carmen" laid?
6. Where is Handel buried?
7. What is the relative minor of G-flat major?
8. How many half-steps are there in an octave?
9. Name a well-known present-time composer of Finland.
10. Was Debussy a pianist, composer, singer or conductor?

(Answers on this page)

## Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the best creative puzzles or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of *The Etude*. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

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you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of June. Subject for essay contest this month, "My Aim in Music."

Special Honorable Mention  
Good Ideas

The following good ideas on practicing were included in essays by the other two prize winners and other contestants:

Shirley Burch, Illinois, pretends her fingers are players in an orchestra.

Lidia Whetzel, Pennsylvania, takes three lessons a week, piano, violin and cornet, and says it is quite necessary for her to practice well.

Mary Ann Dapagny, New Jersey, aims at perfection in practice.

James Hatley, California, says one must have a definite goal.

John Sommers, Pennsylvania, says mental concentration is important.

Dorcas Adelen, New Hampshire, says every minute of practice should be a minute of learning.

Patty Hamilton, South Carolina, advises practicing groups of measures.

Susan Rosenstock, Maryland, makes a practice schedule for the coming week.

Irene Levine, Pennsylvania, says to start with a smile.

Janice Gregg, Iowa, says to fit yourself into the mood of the piece.

Phyllis Webster, Maine, says practice will make a musician and give pleasure to others.

Elmer Haupt, Kansas, practices well so he can play in the band.

Fredde Turner, Maryland, thinks about his favorite musician and then does not mind giving up some foot-ball time.

Janice Kruger, Washington, practices hard because she thinks it is fun.

John Ruth, Pennsylvania, says it pays to practice well and you will never regret it.

Martha Mardock, Indiana, practices every day for an hour and then does some more for the fun of it.

DEAR JUNIOR ETUDE:  
I often read the letters in the JUNIOR ETUDE letter box and enjoy them very much. My hobby is trying new pieces on the piano. I also like to read and receive letters and have several in my possession.

From your friend,  
JANE GARBER (Age 15),  
New York

DEAR JUNIOR ETUDE:  
I have studied music two years and am getting along very well, but I want a hearing aid. I am getting along well in school, too.

From your friend,  
RAYMOND W. WOLFE, JR. (Age 13),  
Indiana

N.B.—Sorry, Raymond, but you forgot to include the name of your town in your address, so no letters can be forwarded to you.

PRACTICING  
(Prize Winner in Class B)

In beginning the practice period, I play scales and exercises to limber up the fingers and prepare them for the work to be done during the remaining practice period. Compositions come next. They should be practiced slowly, watching all signs, rests, accidentals, ties, and so forth; the correct fingering is very important and this should be one of the first things to perfect in learning a piece. There should be no interruption while you practice. Choose some time when things are quiet; concentrate your entire attention on what you are practicing.

Remember, what you sell, get from practicing is determined by what you put into it.

William E. McDonald (Age 14),  
North Carolina

Prize winner in Class A, Shirley Burch (Age 16), Illinois.

Prize winner in Class C, Lydia Whetzel (Age 11), Pennsylvania.

Honorable Mention for  
March Essays

Joyce Batek; Rita Keating; Dorothy Uhlhorst; Florence Menard; Margaret Uliger; Adeline Rousseau; Lida Litvin; Paul Dapagny; Pauline; Sally Ann Supp; Deva Fair; Jeannette Lapierre; Sybil Zelligson; Helen Kord; Myrtila Daniels; Mary Sullivan; Jeanne Deslaires; Alice Glenna Ballinger; Joan Draper; Albert Dussault; Marjorie Gaudier; Irene Blodgett; Constance Black; June Claffey; Donna Younger; Frances Sullivan; Gail Rosch; Mary Ann Shumaker; Laura Peck; Ben Emerson; Joan Booth; George Lloyd Brian; Diane Jean Leslie; John Strong; Barbara Lou Andreas; Izabel Jean Lyons.

Letter Box

Send answers care Junior Etude

DEAR JUNIOR ETUDE:  
We are sending you a picture of our club, the Junior Etude Club. It was organized in 1927 and our purpose is the study of the best music. Students in eighth grade or high school may become members.

At each meeting the bibliography of some famous musicians is read. This year we have had many interesting programs given by our members.

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**THE COVER FOR THIS MONTH—"Underneath the summer skies" thousands in the United States are awaiting the arrival of great music!**

possible name all of the special summer concert undertakings, but some of the most prominent are those held in the Hollywood Bowl (California), the Yawco Stadium (New York City), Wrigley Field (Illinois), Robin Hood Dell (Philadelphia, Pa.), Boston Esplanade (Boston, Mass.), Berkshire Festival (Massachusetts), Potomac Basin (Washington, D. C.), National Music Camp (Interlochen, Mich.), and a number of other places.

Dell located in Philadelphia's famous Fairmount Park. The Robin Hood Dell summer series of concerts was organized in 1930, and the Symphony Orchestra of 80 to 90 performers are chiefly Philadelphia Orchestra players. World famous conductors and top-rank artist-soloists are presented. It has been estimated that at some concerts the turn-out has run between 15,000 and 18,000 persons. The photograph on the front cover takes in only a portion of the customary huge audience. This photograph is a good reminder to millions not to miss the great musical treats available somewhere near their individual communities in summer concert.

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(Continued from Page 305)

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solos—Liszt, Schumann, Johann Strauss, and Chopin which President Truman especially loves. Everything had to be "right on tap," smoothly in my fingers, and I was that for the odd bits of practicing I had gotten in, in the months before.

"And then the thing happened. After dinner, I saw the President rise—and the next thing I knew, I heard him announcing that Sergeant Eugene List would play part of the Tchaikovsky Concerto. When I had finished, Generalissimo Stalin suddenly sprang to his feet and said that he wished to drink a toast to the pianist. I stood there, seeing everything as if through a layer of veils; it didn't seem real. Then the President beckoned to me to come forward. Stalin met me in the middle of the great floor; we clinked glasses and he spoke to me through his interpreter. He asked me about Russian music, and, by some miracle, I remembered to tell him about the Shostakovich Concerto. Then he asked me to play something by this Soviet composer. By luck, I knew some of his Piano Preludes—either I had played them, another toast seemed to be in order! Happily, I played no more Russian music and there were no more toasts—else I should never have been in condition to oblige Mr. Churchill when he called out for the *Missouri Waltz*, doubtless in compliment to President Truman. I had never played it, but I knew the tune and improvised in the key of C. I wasn't taking any chances with the black notes! Then the President wanted Chopin, and the formality of that meeting took on the pleasant easiness of common joy in music. And it was wonderful!

"That is always the most important feeling that comes to me when I speak of that more-than-wonderful experience—the compelling power of music. And after that, I think there are a number of deductions to be made! The first is—always be prepared. If I had let myself get slack on technique or repertoire, I should not have been able to play. If I had ever grown tired and annoyed at the difficulties under which I had to work at the piano during my early Army days, the practicing 'paid off' at Potsdam! The final conclusion, then, is to keep up one's practicing under any and all circumstances. The next, perhaps, is to make that practicing so interesting that it does not become a physical fac-

tigue. In the first years of study, that is hard to do. Until one has a fairly sound technique, one simply must work at scales, arpeggios, and études. But once that background is in fluent order, I believe it much easier to practice pieces, making the difficulties into exercises, and mastering technique and repertoire together. The next point to watch is the steady continuity of practicing. Many students have the erroneous notion that one practices in order to smooth out the individual difficulties of individual pieces. This is not altogether the case. Besides polishing off individual problems, practice puts into one's fingers a resource that, in the final analysis, is the only basis of confidence in playing. When you play for yourself, you play without effort and without pressure. But the moment someone listens to you, something crops into your playing—awareness, self-consciousness, call it what you will, but you are no longer functioning under the same conditions as you are when alone. Now, these extra conditions need a shock-absorber of confidence and security. You must be put up to the mark, but well past the mark, so that any slight strain or stress which might throw you off keel cannot do more to you than bring you to the point where you want to be! And only steady and continuous practicing can do that for you.

"Again, in the matter of repertoire, always try to have some pieces thoroughly and fluently at your fingers' ends. If you do not have many, then be satisfied with few—but let them be perfect. It is better to be able to play three pieces adequately, under all circumstances, than to smatter at fifty.

"I feel that my own share in the Potsdam proceedings was pure luck. It was luck that I was chosen at all; luck that I knew Russian music; luck that I had in my fingers the pieces that were wanted. But I do not think I should have been ready to render a good luck if I had not worked at technique and repertoire. The best advice I can offer to other young performers is—be prepared. You never know how, when, or under what (stressful) circumstances your own big chance may come your way. Be ready for it by keeping your fingers in condition and by being able to give a fluent performance of repertoire. And the only answer to that is solid, thoughtful, continued practice!"

# There Is A Thrill In The Patriotic Fervor Of The SOUSA MARCHES



JOHN PHILIP SOUSA  
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Born—Washington, D. C., November 6, 1854  
Died—Reading, Pa., March 6, 1932

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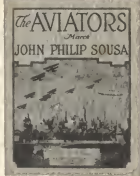
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## University Training for Motion Picture Musicians

(Continued from Page 307)

He helps in timing the scenes to be scored. He sits in the sound engineer's booth at the recordings and handles the recorded sound tracks.

Another position in which musical education would be essential is that of the sound editor, the person who synchronizes the sound track with the film. It is his task to make cuts, if so required, and for this purpose he must not only be a musician, but also be musically intelligent enough to know in which part of the music such cuts can be made without destroying its very structure. A workshop at the university supervised by skilled technicians could greatly help in

the training of musicians who want to specialize in these occupations.


Other possible jobs like librarian, copyist, orchestra musicians, do not require such training and can be filled by anybody with the usual qualifications. Though song writers and arrangers of popular music are in great demand in the studios, I don't think that any college education could help them in their profession. It is my firm belief that university training in motion picture work could greatly improve the quality of the cinematographic art and open up occupational possibilities for talented young men and women.

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